



THE QUEEN'S BEDCHAMBER FROM A
PASTEL DRAWING BY GEORGE SHERINGHAM



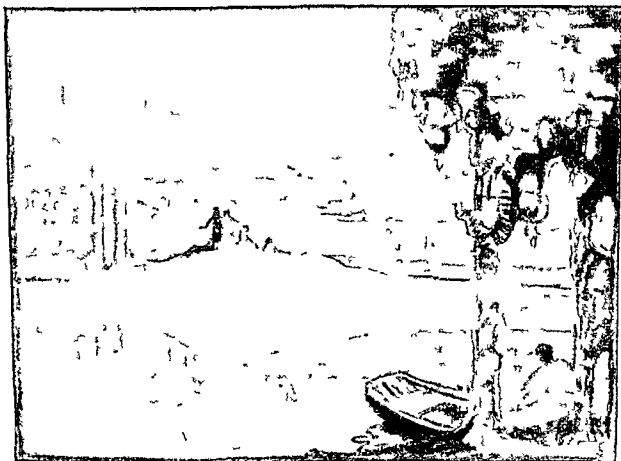
SOME PASTELS BY MR GEORGE SHERRINGHAM

THERE is a great deal of nonsense written about pastel by critics who have not taken the trouble to study the medium—in criticisms of exhibitions of pastel paintings it is common to see this or that type of work praised as correct and legitimate and other types dismissed as departures from technical propriety or as misapplications of the process. Such attempts to limit the scope of pastel and to fetter with conventions the freedom of the artists who use it in their work are the more to be deplored because they are inspired by the ill informed opinions of the critics themselves and are founded neither upon knowledge of the history of the medium nor upon understanding of its capacities. Dogmatism of this sort is as harmful as it is misleading.

In fact, really there are no rules which can be laid down for the management of pastel. It is a medium which can be applied in almost any way which suits the personality of the artist and which

can be handled in whatever manner may fit best the intention of his art or the character of the work on which at the moment he may happen to be engaged. It can be carried far and elaborately finished or it can be treated slightly and sketchily to suggest the facts of the subject chosen, it can be used broadly and in masses like a painting medium or with the line method of a drawing and there is hardly any class of subject which cannot be realised and expressed with its assistance.

No better illustration of the adaptability of pastel to a particular purpose could be desired than is afforded in the works by Mr George Sherringham which are reproduced here. These decorative fantasies depend essentially for their effect upon the right adjustment of lines and masses and upon the well-considered placing of colour spaces. They demand little in the way of realistic representation of fact, and require no high degree of surface finish and no elaboration of execution for elaboration's sake. Their charm lies in their distinctness of suggestion and in what may be called their speculative interest in the



power, that is to say, which they have of stimulating imagination and of rousing an æsthetic emotion in the people who see them. To claim attention on the ground that they give evidence of laborious application or that they are the outcome of long and careful preparation is not their aim: they are the spontaneous revelations of the artist's ideas, impressions in which he has made apparent his own personal sentiment and it is because they reveal how deeply this sentiment is impressed upon his mind that they make so convincing an appeal.

In recording such spontaneous ideas it is obvious that spontaneity in the medium chosen is essential. And it is just this spontaneity that is the distinguishing quality of pastel when it is used as Mr Sheringham uses it. There is in his touch a freshness that is very acceptable a promptness that is extremely significant. He neither fumbles nor hesitates: what he sets down has always just its right place in the scheme of his work and makes just its correct contribution to the final result. There is nothing superfluous, nothing that could be taken away without perceptibly decreasing the meaning of the design and diminishing the strength of the æsthetic message it is intended to convey; and yet with all this economy of statement the decorative sufficiency of everything he does is never to be questioned.

Clearly this completeness of result would be impossible if the medium did not respond fully to the demand that he makes upon it. It is difficult for instance to imagine how with any other painting process he could have made so persuasive a fantasy like *The Persian Vase*: oil painting would have been too ponderous and too formal for so

delicate a motive and would have tempted him to become unnecessarily sumptuous and forcible; water-colour would have been too elusive and too difficult to keep under precise control—too accidental in its behaviour to be entirely trustworthy. But with pastel he can keep touch with every detail from beginning to end, he can define things precisely or suggest them daintily, and he can make his whole scheme of decoration intelligible without having to commit himself too definitely to assertions of actual fact. In handling such a motive pedantic reality would be as much misplaced as the mere display of technical facility; wisely he has chosen the medium which by its subtlety and unobtrusiveness allows him to give the full value to his artistic intentions without itself insisting upon being noticed.

It is the same with his other pastel decorations,



AT COLDERS CREEK

BY GEORGE SHERINGHAM



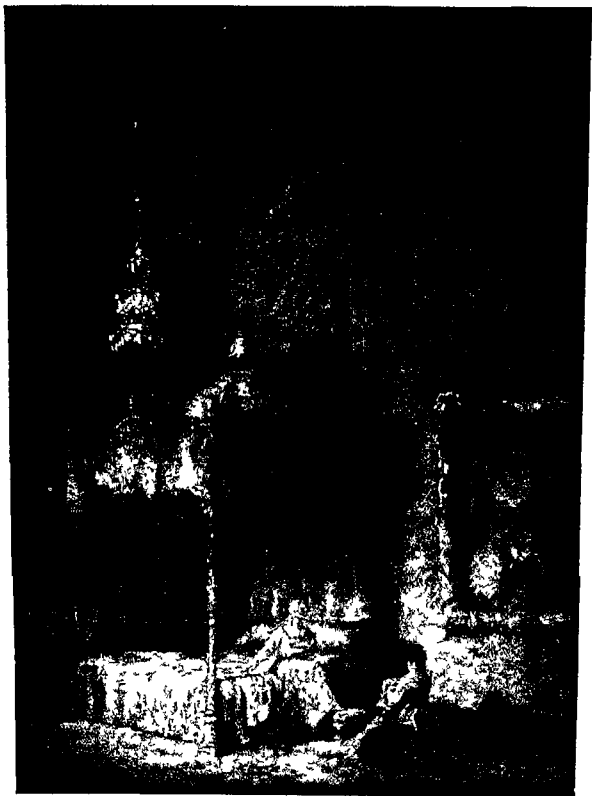
A LANDSCAPE TIME SKETCH
BY GEORGE SHERINGHAM

Some Pastels by George Sheringham





"THE FLOWERED SHAWL"
BY GEORGE SHERINGHAM.



THE TOILET
BY GEORGE SHERINGHAM

Some Pastels by George Sheringham

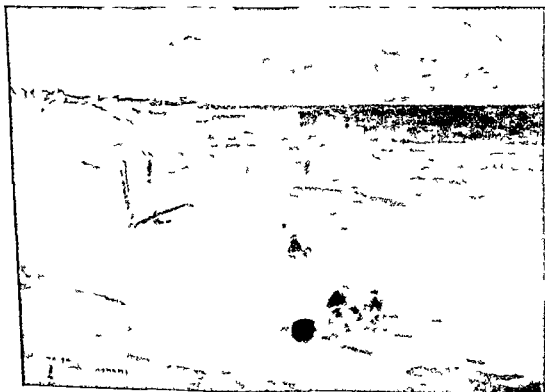
coherence of effect and such a judicious balance of rightly related qualities, is a very complete master over all the practical details of his craft

However, it is his steady progress in the acquisition of this mastery that must be counted as one of the most definitely encouraging characteristics of Mr Sheringham's career. From the moment of his first appearance he was generally recognised as an artist of real individuality and unusual qualifications and as a man who given the right opportunities was certain to go far. But in his early promise there was naturally, the element of uncertainty whether he would be able to maintain in his subsequent activities the high standard of originality he had set up—as indeed there always must be in the case of a youthful genius who has come before the world with a new message to deliver. There was the danger that he might, with what is after all only human fallibility, be satisfied with his initial measure of success that he might become content to repeat himself, and that he might, having gone so far, lose his

ambition to discover new directions in which his art would expand and fresh ways of expressing himself

But to his infinite credit it must be said that he has not for a moment relaxed his efforts to make his work in all its many phases more convincingly significant and more comprehensive in its grasp of the most effective principles of decoration. Nor has there been throughout the whole series of his productions any sign of waning in the abundant fertility of his imagination—all the demands he has made upon it have been amply met, though assuredly they have been as numerous as they have been exacting. He is always seeking new fields of design to explore, always setting himself fresh problems in decoration and always adding to his experience in the use of his materials, year by year his art widens its range and becomes more sure in accomplishment. And year by year, too, his persistent study amplifies his knowledge and enlarges his outlook, and it is in this persistency in the pursuit of the unknown that lies the secret of his progress.

W. K. WEST





THE PERSIAN VASE PASTEL
BY GEORGE SHERINGHAM

RECENT PORTRAITS BY MR P A D E L A S Z L Ó

THERE are at the present time a great many painters who never seem to remember that an oil picture does not remain through the lapse of years without undergoing a ripening process which gives to it an appearance very unlike that by which it was distinguished when it first left the easel. They forget apparently that the old canvas as we see it now, owes almost as much of its impressive effect to time, dirt and varnish—the greatest of the Old Masters, as they have been called—as it does to the long dead craftsman by whom it was produced. So little do they think about the inevitable changes which their work must sooner or later undergo, that it is common enough to find them painting to-day pictures which have all the sombre obscurity of the ripest old age, and which are so difficult to decipher that they might almost have come from the prehistoric past. When time, dirt, and varnish have worked their will on these pictures what will remain? The colour will be gone, the artist's handling will be unintelligible, the labour he has expended in realising his ideas will be wasted and thrown away.

How much wiser are the men who work with an eye to the future—who are mindful that is to say, of the influences by which their paintings will be affected as time goes on. These men arrange their technical methods with a wise prevision of what is to come, by judicious forethought they avoid the risk of having the artistic intention of their productions prematurely obscured and by intelligent application of executive processes they keep their art alive for the satisfaction of posterity. They know what allowances to make for the maturing of their work, and this knowledge guides them in their practice leading their effort always in the right direction and saving it from any waste of purpose.

It is because he has in a very high degree this power of looking ahead that Mr de László holds so prominent a position among the artists of our time. In all the qualities of his work there is evident the intention that his pictures shall live, and that they shall be as convincing in the future as they are to-day—that in all matters which he can control they shall be permanent evidences of his capacity and lose none of their authority when they are tested by time. There is nothing haphazard about his methods—always deliberate and carefully considered, they are directed inflexibly towards the realisation of a pictorial aim which is

unusually consistent and in which a full sense of the responsibility he owes to his art is invariably displayed. Always, too, they are pointed at an ultimate result, not at some momentary achievement which may or may not have the possibilities of permanence.

Look, for instance, at the manner of his brush work—it is very expressively displayed in such portraits as those of *The Duchess of Wellington*, *General the Earl of Cavan* and *Colonel E M House*. The sharpness and clear cut decision of his touch, the almost uncompromising directness of his handling, and the clean directness of his executive treatment will remain as salient features of his paintings so long as any of the paint he has put upon the canvas is left. Time, the darkening of tones, chemical changes in the pigments, all those happenings which attend the maturing of a work of art will never destroy the vitality of his initial statement. At most they will only soften and make more suggestive the pictorial definition upon which he insists—the meaning of what he has done will not be lost and the strength of his intention will continue to be apparent through all the modifications that years may cause in the original aspect of his work.

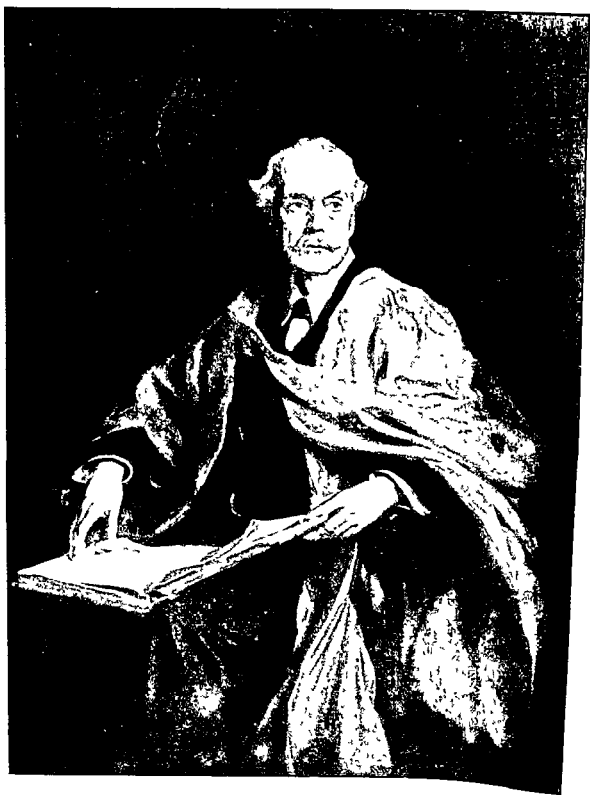
There is not a little satisfaction in the idea that the art of Mr de László has this solid foundation of mechanical fitness—that its mechanism is rightly directed and its method inherently sound—certainly he is too important an artist to be easily spared. It would be a serious loss indeed if the same fate were to overtake him which has already befallen some of our modern artists, whose paintings through want of foresight and technical understanding have in a few years suffered a full measure of the decay that centuries only could bring to a properly handled performance. For he has played during his career a rarely distinguished part as a pictorial commentator on contemporary history and he has painted an extraordinary succession of portraits of great personages and of notable people who have taken their fair share in the affairs of the world. It is very greatly to be desired that these portraits should last and continue to be available many generations hence for the information of students of humanity and for the enlightenment of the historian. There is much that gives food for thought to be read in the faces of men who have shaped the fortunes of a nation, and it is only by the art of the portrait painter that the chance of summing up a personality in this way can be prolonged after the man himself has disappeared from the stage.

Recent Portraits by Mr de László

But there is another reason too why we should rejoice that there is nothing ephemeral or untrustworthy in Mr de László's work—an æsthetic reason. Even if he had painted no one of distinction, even if all his portraits had been of ordinary, every day people whose virtues and characteristics had never become known beyond the limits of the family circle, he would still be an artist with the highest claims to consideration. The personal note in everything he does is very strongly pronounced—he has a marked individuality and a clearly defined style and he is a curiously intimate observer of character. He possesses in fact all those fundamental qualifications by the aid of which the portrait painter rises from the level of a mere recorder of likenesses to the rank of a masterly interpreter of the subtleties of the human type. In even the most obscure person he would find something artistically interesting something worthy of his skill as a painter, and something which would help him to achieve an expressive result—unless indeed he were so unfortunate as to be confronted with a face which reflected absolute vacuity of mind, and in that distressing situation even the greatest of the world masters might be forgiven for

in this systematic and methodical manner or who can deal with a picture as if it were a sort of map of exactly placed lines, swift disaster would await the man who tried to use this method before he had learned how to see, or who attempted to apply this system without having discovered the foundation on which it rests.

However, it is not only because of his shrewdness of observation and his admirable skill as a draughtsman that Mr de László is to be accounted an artist of such notable capacity, he is, as well, an exceedingly persuasive and sensitive colourist and he has a vital decorative instinct. His portraits are always important decorations—and in this they are true to the best traditions of this branch of art practice—dignified in design and planned with sincere regard for the right adjustment of masses and the rhythmical arrangement of lines. In each of them there is a pattern which fills the canvas in a peculiarly satisfying way and in the working out of which the artist gives free rein to his inventive ingenuity and his natural feeling for style. It is not enough for him to record the character or to realise the personality of his sitter, he must make that personality the motive of a decoration which



"THE RIGHT HON. ARTHUR
JAMES BALFOUR, M.P."
BY P. A DE LÁSZLÓ



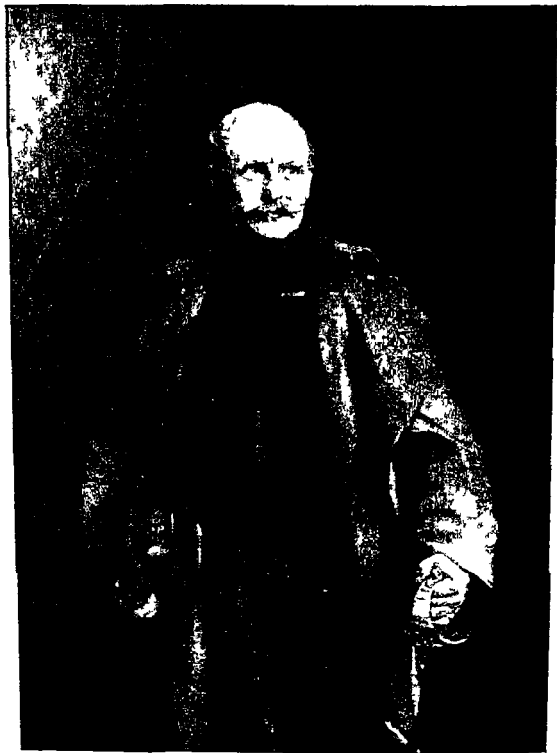
MISS MUI HUI WILSON -
BY I A DE LÁS/LÓ



"THE DUCHESS OF PORTLAND"
BY P A DE LÁSZLÓ



PORTRAIT OF MRS ELINOR GLYN
FROM THE PAINTING BY P. A. DE LASZLO



"GENERAL THE EARL OF CAVAN"
BY P. A. DE LASZLÓ



"COLONEL E. M. HOUSE"
BY P. A. DE LÁSZLÓ



"MRS SANDYS
BY J. A. DE LÁSZLÓ



THE DUCHESS OF WELLINGTON
BY P A DE LÁSZLÓ



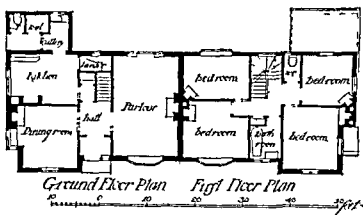
"TWO INDIAN OFFICERS"
BY P. A. DE LÁSZLÓ

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

BUILDING in metropolitan districts north of the Thames is so extensive that the history of modern architecture could be written after a comprehensive tour. For some of the most interesting work of all one would proceed direct to Golder's Green in which neighbourhood every inch of value seems to have been monopolised. Illustrations are given of three such houses with character, designed by Mr T. Millwood Wilson. The first shows two semi-detached houses in Meadow Hampstead Garden Suburb. These are constructed of Amersham bricks with the centre part of the building roughcasted, the roof being of hand made tiles. Considerable ingenuity has been exercised in the design notably in connection with the chimneys which have been grouped together so as to get them as large as possible and to form a feature of the elevation. The houses are a well balanced pair and the

whole effect is original and pleasing. Simplicity is the keynote though here and there are to be noticed quaint details such as the small window by the chimney stack with corresponding internal variety. The sitting rooms are arranged with the windows facing south and commanding a view of Hampstead Heath. The other illustration of Mr Wilson's work shows a house built by the architect for his own occupation and expresses therefore his most firm convictions as regards a model residence of this size. That the



TWO HOUSES IN MEADOW HAMPSTEAD GARDEN SUBURB

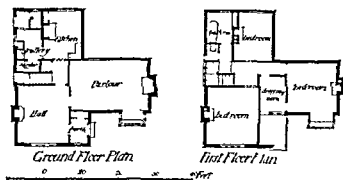
T. MILLWOOD WILSON ARCHITECT



VAYSIDE HAMPSTEAD WAY
T. MILLWOOD & ILSON ARCHITECTS

house presents an effective front can not be denied and the interior is no less interesting. The planning is on the old lines with a hall and parlour one leading from the other thus doing away with useless passages entrance hall etc. and providing a larger sitting room. The ceiling in the parlour shows the floor joists which are painted a dark green and prepared for stencilling. Decorative plaster work is seen here and there. The walls externally are covered with smooth cement and the roof is of hand made tiles. The steps to the main entrance though assisting the appearance of the house and improving the outlook might involve objections—for instance in regard to children though this difficulty is diminished by the level approach to the side door.

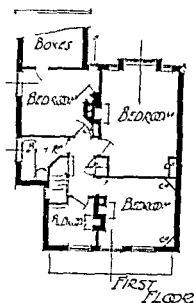
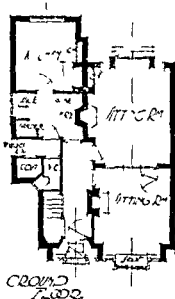
Since Mr. Hubert S. East won the Soane Medal



In 1893 he has had a varied practice in association with other architects and on his own account his work under the heading of Domestic Architecture including some interesting achievements. Recently he has been concerned in solving the problems of a residential property in South London where his scheme as a whole and in detail has afforded him opportunities for some successful experiments in designed housing on a miniature

Recent Designs in Domestic Architecture

scale. I knew where he has found scope, notably in the house at Church End Finchley, shown below—a good example of a compact detached residence erected at a minimum cost within easy access of London. It affords simple accommodation for a small family and is easily worked. The two chief rooms on the ground floor open into each other, and a through draught from the front garden to the back is obtainable when desired. On the first floor are four bedrooms a box room and



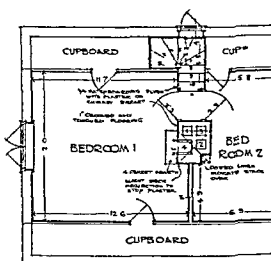
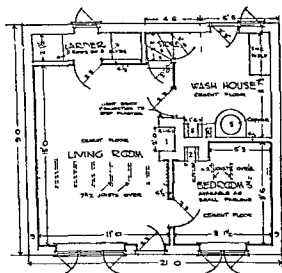
HOUSE AT CHURCH END FINCHLEY

H. S. EAST, A.R.B.A. ARCHITECT

bath room. The house is built of rough stock bricks whitewashed and with tiled roof. The ground at the back is laid out partly with the idea of utility, a hedge screening the kitchen garden from the remainder.

One of the most urgent questions of the day is the provision of housing accommodation for people of small means. Before the War the dearth of habitations of this class in some measure the outcome of the hostile attitude of the predominant political party towards owners of land and houses was sufficiently notorious to cause grave concern and now that the War has necessitated an almost complete cessation of operations in the building trade the shortage has reached an acute phase. It has indeed been estimated that the deficiency amounts to not far short of half a million dwellings. To remedy this crying evil is therefore one of the great tasks which the nation must set itself to.

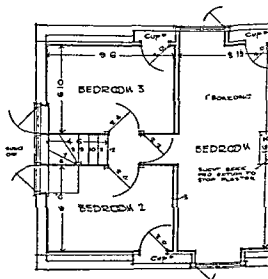
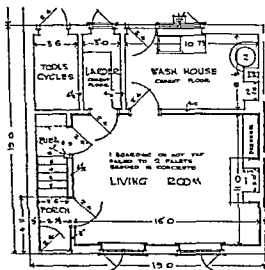
Recent Designs in Domestic Architecture



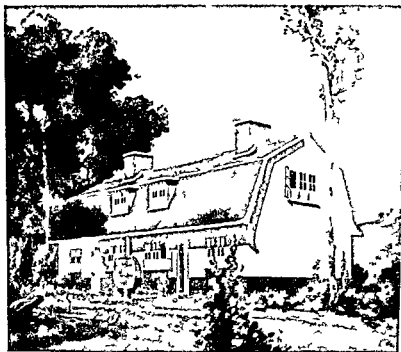
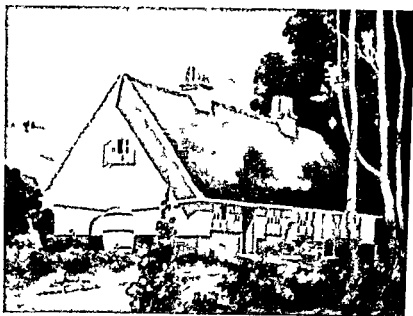
PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

solve as soon as peace is in sight. Even supposing economic conditions are favourable unless there is a marked change in the political atmosphere it is unlikely that private enterprise can be relied upon to provide a complete solution and probably the State, in conjunction with local authorities, will be called upon to deal with the question. We are not among those who have any great faith in official administration in matters where questions of taste are involved, and if the State is to undertake the provision of dwellings on a large scale we sincerely hope public opinion will make itself felt so as to

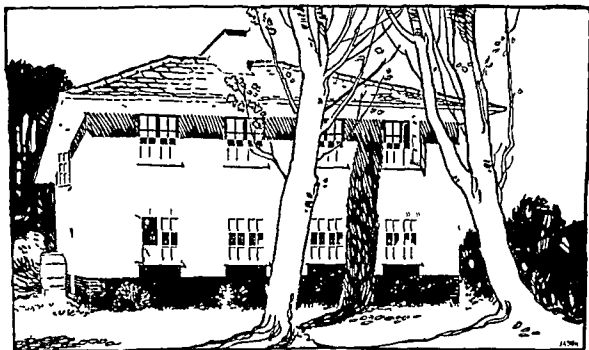
ensure that the charms of Nature shall not be marred by the erection of unsightly structures over the country. That will not happen if designing of cottages for the wage-earner is trusted to architects who have a proper sense of the requirements. It is at least a hopeful sign that architects of high standing in the profession have been invited to give their attention to this subject and thus some interesting results have ensued from their co-operation. We refer particularly on this occasion to some experiments of Mr. Arnold Mitchell, F.R.I.B.A., whose work is well known



PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

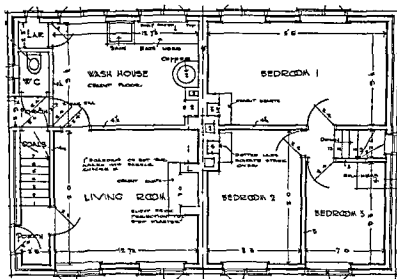


RURAL COTTAGES ERECTED NEAR CHELMS
FORD DESIGNED BY ARNOLD MITCHELL FRIBA



COTTAGES NEAR PORTSMOUTH
BUILT FOR THE ADMIRALTY
FROM DESIGNS BY ARNOLD
MITCHELL F.R.I.B.A.

our readers The two pairs of rural cottages shown in our coloured illustration have been designed as 'standard dwellings and, as a matter of fact have been repeated in various localities besides the one stated and in both cases the full accommodation required by departmental report has been provided The internal accommodation can be seen from the plans facing the illustrations The cost of erecting the first pair in the country was £275 with all fittings complete including external sanitary arrangements etc The other pair cost a few pounds less when carried out entirely in concrete (walls and roof) by Messrs Cubitt of Gray's Inn Road In quality of workmanship these cottages are far ahead of most of the so-called "ideal cottages or villas of the speculative builder The pair of cottages built for the Admiralty near Portsmouth cost £310 special conditions and additions being specified in this case, but neither here nor in the case of the other two pairs were any extras incurred.



SCHOLARSHIPS IN BLACK AND WHITE DRAWING At the Chelsea School of Art carried on at the South Western Polytechnic, Manresa Road two scholarships each of the annual value of £24 are awarded to enable students to study illustration work the course of study being so arranged as to lead directly to the execution of saleable commercial work. The scholarships are known as the "Christopher Head" scholarships they are open to all and have few restrictions attached to them

GARDEN SUN-DIALS

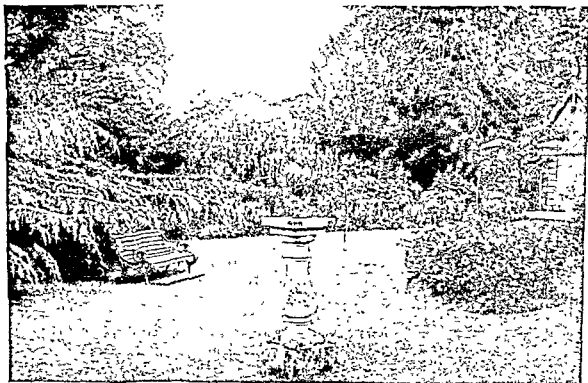
FROM PHOTOGRAPHS BY H. N. KING

(By permission of the respective owners)

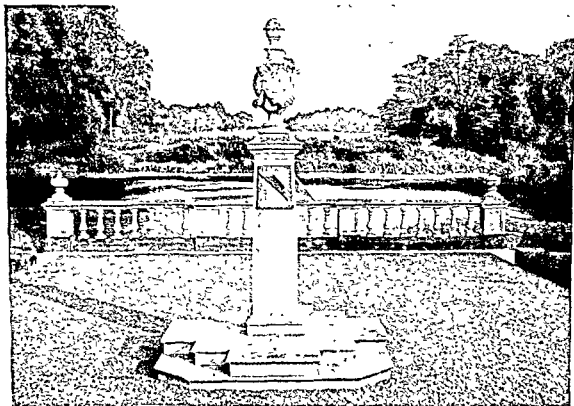


MURAL SUN DIAL AT FRIAR PARK, ENLEY-ON THAMES THE RESIDENCE OF SIR FRANK CRISP BART
WHO OWNS A UNIQUE COLLECTION OF DIALS

Garden Sun-Dials

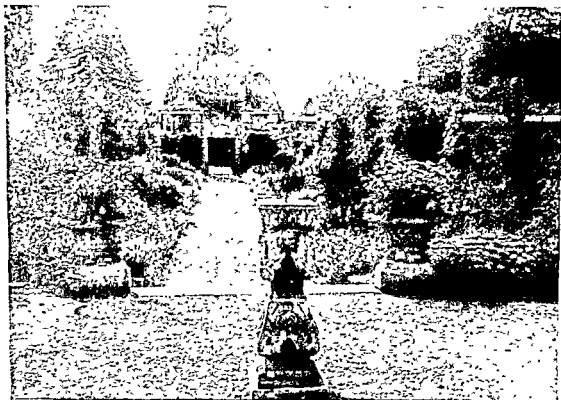


ALDERMASTON COURT, BERKS (CHARLES E. KEYSER ESQ.)



EATON HALL, CHESTER (THE DUKE OF WESTMINSTER)

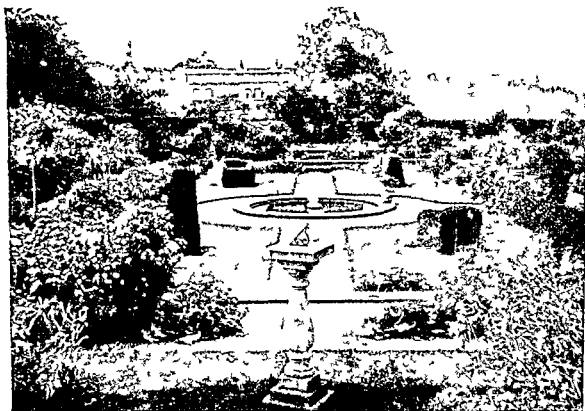
Garden Sun-Dials



SOMERLEYTON HALL, SUFFOLK (LORD SOMERLEYTON)



HUNTERCOMBE MANOR, TAPLOW (THE HON. MRS. BOYLE)



THE DUTCH GARDEN CLONDON PARK SURREY (THE EARL OF ONSLOW)

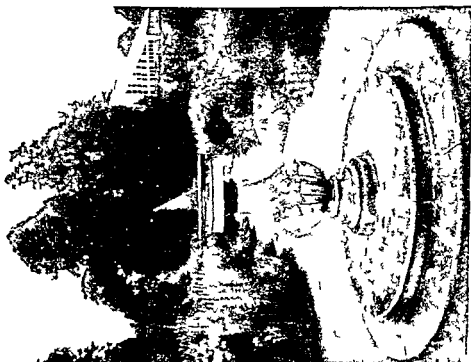


ABINGER PARK SURREY (LORD FARRER)

Garden Sun-Dials

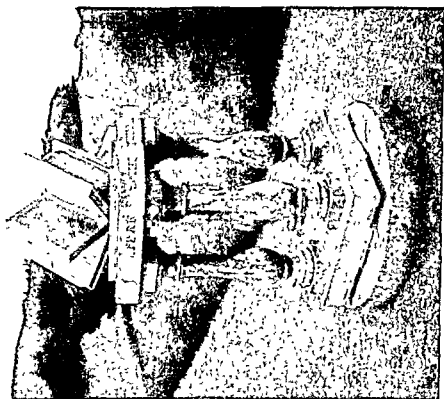


THE ANKLOUSF ALTHAM CROSS (COUNT FRENC)

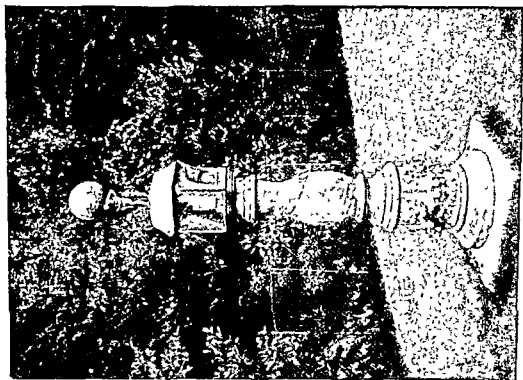


CLARE OVT SURREY (N H THERIC ESS OF ALIANY)

Garden Sun-Dials



"THE OPEN BOOK" SUN-DIAL, PRIOR PARK (SIR FRANK CRIST, BART.)



DURDANS, EYSON (THE EARL OF ROSEBERY)

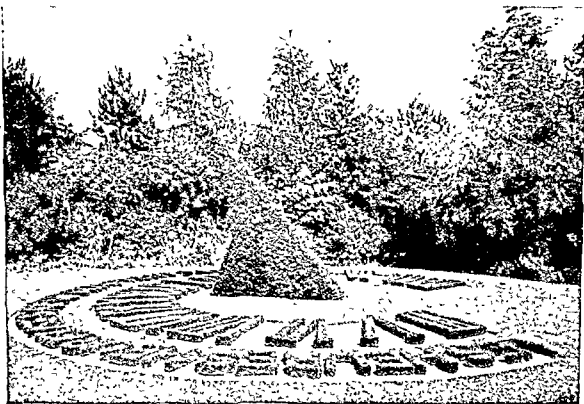
Garden Sun-Dials



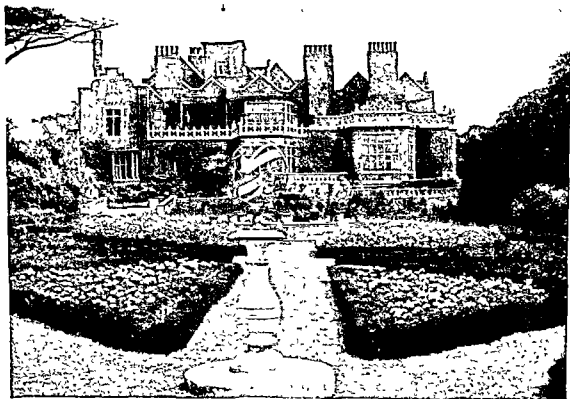
GUNNERSBURY PARK, MIDDLESEX (LEOPOLD DE ROTHSCHILD ESQ.)



THE GARDEN OF SWEET SMELLS AND SAVOURS, FRIAR PARK (SIR FRANK CRISP, BART.)



YEW AND BOX SUN-DIAL, EASTON LODGE, DUNMOW (THE COUNTESS OF WARWICK)



HOLLAND HOUSE, KENSINGTON (THE COUNTESS OF ILCHESTER)

TOYS AT THE WHITECHAPEL ART GALLERY

THE exhibition of toys recently held at the Whitechapel Art Gallery enabled one to test the progress of toymaking in England since the War began and especially that section consisting of carved and painted wooden toys which had previously come from Germany. Wooden toys such as guns, ships, boats etc. have of course been produced in England for a long time but to many people and children especially, toys stand for dolls, boxes of bricks and animals—from the more or less complete Noah's Ark of venerable tradition down to the wooden horse on wheels and as it is in such things that artistic feeling for form and colour is most shown or the absence of it, one naturally turned to this section of the exhibits to see how they compared with the playthings of one's childhood. And if the volume of such was limited the reasons are easy to understand. Workers have been rapidly absorbed in the great industry of war while the price of wood the material most used has appreciated enormously. Then there has been a reluctance to set up expensive machinery lest at the close of the war the Germans should unload their enormous surplus stocks. Those factories which took their courage in their hands were constrained to one of two courses. Some set themselves merely to copy enemy wares analysing them and devising machinery to produce the various parts with the inevitable result that they found themselves competing with a product which had already been before the public at a price far lower than they could put the article on the market for. They had everything to learn concerning suitable woods, colours, varnishes, etc. as well as the question of machinery. In Germany the wooden

toy industry is situated close to the great wood supplies, and has arisen out of that proximity. The various materials have been tested by long experiment. Everything has been closely organised not excepting the supply of cheap and yet efficient labour.

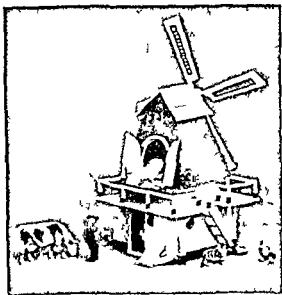
It is this question of the right kind of labour which beset those manufacturers who, rightly rejecting the notion of making their way by exploiting enemy goods, or of copying articles which are often alien in spirit, endeavoured to strike out a new path and produce toys which should be national in sentiment form and colour. There was also the difficulty of inducing the public to buy toys of different form and appearance from those to which they were accustomed.

But both those who copied and those who invented were up against a difficulty which might have been foreseen. We are not like the Eastern European peoples who are spontaneously artistic in expression. There, as the Special Numbers of *THE STUDIO* on Peasant Art have abundantly proved we find the peasants all gifted with a feeling for decoration largely absent in our own land. Therefore when our new manufacturers began operations they found with dismay how little art power there was among their workpeople even the younger who had received in the public elementary schools teaching in drawing and water-colour once a week given by teachers often less interested in the work than the children. The handwork on any toy must of necessity be direct in order to save time. Especially the painting must be deft. Such painting as we see on the cheapest foreign toys, as the touches forming eyes and lips or the decoration of dresses by lines and dots demands a skill of hand, a sureness of touch only to be gained by constant practice and the possession of a conven-



"NOAH'S ARK" TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

Toys at the Whitechapel Art Gallery



THE HOUSE THAT JACK BUILT
TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

tion handed down from one generation to the next. It is no exaggeration to say that the cleverest draughtsman would be hard put to it to compass the directness of the touches on the cheapest German toy. He must know what pigment to use and what degree of dilution and what brushes and vehicles are necessary. Such work is outside the powers of our workpeople to whom any form of plastic art is unknown because they have no craving to express themselves graphically.

But at the Whitechapel exhibition there was represented another section of workers—the artists

and it was their work which had as might have been expected the greatest variety and interest and in several cases showed what might be called

toyfulness—that is to say their exhibits were really toys and not models. Also their work evinced a feeling for form and colour and a freshness of invention which were pleasantly surprising after the hackneyed productions of Germany. First country's superiority in toy production undoubtedly rests on its powers of organisation and distribution—that is on its ability to produce the article at the cheapest rate. In the great mass of the 'trade' toys produced in Germany there is an almost total lack of vitality and expression. It is on this side that British workers might succeed. Invention, originality, freshness of thought, humour, are qualities in toys that children would value highly though up to the present they have not had much opportunity to rejoice in them.

In the designing and carrying out of toys the art schools might find an outlet for the ability of those pupils whose work has not already been earmarked for other industries. First the design of toys might be approached from the art school point of view. It might be related to other studies as drawing and modelling and wood work. All the factors which go to the assembling of a successful toy might be considered and threshed out. The National Competition when next it is held might help the movement by awarding prizes and medals for designs for toys.

Art students and teachers might attack the subject in another way by forming Guilds of Toy making and carrying out the whole of the work



THE VILLAGE SCHOOL TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

Toys at the Whitechapel Art Gallery

for it must not be supposed that toys except when they are of metal demand an expensively equipped factory. Wood working and wood-carving tools a light lathe for turning wood with a few benches would suffice for an experimental venture. It must be remembered also that besides the cheap toys exported in great quantities both Germany and Austria produce toys of a better and more expensive kind but these are rarely seen in England and like all other artistic productions are of course made in a studio by a small group of art workers.

The exhibition under review showed evidences that these groups are already at work if only here and there. It must be emphasised that they *must* consist of art workers or be controlled by such. Mere patronism in the form of encouragement of home arts is not enough as the difficulty of sustaining rural centres for metal work weaving wood carving, etc. has repeatedly shown.

A toy should possess several qualities for which we must go to the art st. First it should possess humour beautiful in the hackneyed sense it need not be for it is to appeal to children whose sense of beauty has not fully developed. They are attracted by that interest of form which we call grotesque hence in short the toy should be a caricature. But the toy designer who sets out to caricature may miss his mark. The quality of form which appeals to the child is obtained not by



TOY POULTRY DESIGNED AND EXECUTED
BY MISS M. A. WHEELHOUSE AND EOLISE JACOBS

conscious funniness but by that humour which is attained by direct and clever-cut form with simplification brought about by economy of means. Thus a toy representing an animal or person which has been produced by plain sawing with little or no carving is likely to be more humorous than one on which so much labour of carving has been expended that the object loses vitality—becomes a model rather than a toy.

Perhaps the deepest pitfall some of the modern toymakers have fallen into is to make their toys consciously picturesque or quaint by simulating a look of age. The doll's-house let us say appears to have a leaky thatched roof its walls are painted with cracks and broken plaster. This is quite beside the mark. In the ages of great art, when work was at its freshest the notion of picturesqueness was quite absent. Nothing in Japanese art suggests age: the houses and streets are clean and rectilinear as if just built. The same



TOY VILLAGE DESIGNED AND EXECUTED BY MRS KENYON DURN AND IOAN DE BUDR

STUDIO-TALK

(From Our Own Correspondents)

is true of the work of the early Flemish and Italian painters. In Botticelli we begin to see the broken arch or pillar, and the convention of a picturesque background took hold and spread like a noxious weed, till in our own day an art student going forth to sketch can see nothing paintable except the rustic cottage. Children know nothing, happily, of this outworn convention. They want their toys clean and bright. Not for them are the mud and slate-pencil hues of the Aesthetes, for in colour they are akin to our Post Impressionists, they want red, blue, yellow, green, and these of the brightest. And as toys are not vehicles of education, are not the gifts of Froebel, but things to play with, as part of the environment of their own stage of development, bright colour they should have as supplying the craving of their natures.

The toys shown in the Exhibition by Mr Vladimir Polunin fulfil the conditions of success mentioned. They have already been reviewed and illustrated in *THE STUDIO*. It will suffice to say that when early in the war the Board of Trade interested itself in the subject of toymaking, Mr Polunin's name was mentioned. Money was found, the School of Art, University College, Reading, gave the hospitality of its workrooms and studios, and the designer was installed there with assistants for several weeks. He is an artist with a strong sense of the grotesque, a love of colour and a feeling for pattern, qualities which go far to meet with success when concerned with toy making.

Among other interesting exhibits may be mentioned the toys and models by Mr Carter Preston which have been taken up by the Lord Roberts Memorial Workshops, the black and white Noah's Ark by the Messrs Noble, the village toys by Miss Renée Dunn and Miss Joan de Bude, who have also produced some excellent animals, and the "character" dolls by a lady who carries on a workshop under the name of Nell Foy. The toys shown by the Misses M. V. Wheelhouse and Louise Jacobs have great vivacity of form and colour, combined with simplicity of construction.

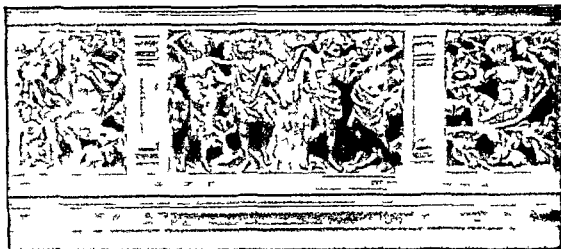
The exhibits lent by the Misses R. K. and M. J. R. Polkinghorne of work done by children from the Streatham Secondary School, though not coming within the category of saleable toys, showed most praiseworthy achievement. In districts where toymaking is carried on the school scheme of drawing and handwork might well be modified in harmony with the local industry, and it would probably improve both the education and the business.

ALLEN W. SEABY

LONDON—We regret to record the death of Mr T. Stirling Lee, the well known sculptor, who died suddenly at the end of June. The second son of Mr John S. Lee, of Macclesfield, he was educated at Westminster School and then apprenticed to Bernie Phillips, who was finishing the Albert Memorial. Mr Lee studied at the same time at the Slade School, where he showed such aptitude for art that Mr Armitage, R.A., advised his being sent to Paris, there being no school for sculpture in London at that time. Accordingly he next worked at the Petites Ecoles des Beaux Arts, and gained a first and second medal during his first term. Subsequently he became a fellow student with Alfred Gilbert in Professor Cavelier's atelier, where he gained the R.A. gold medal and travelling scholarship, as well as the Composition Gold Medal of the Beaux Arts. At twenty-five Mr Lee won the competition for the decoration of St. George's Hall, Liverpool, but long



STATUETTE CARVED OUT OF TRENCH CHALK WITH A
PEN-KNIFE IN A DUG OUT ON THE WESTERN FRONT
BY PTE W. REID DICK
(Leicester Galleries, see page 177)



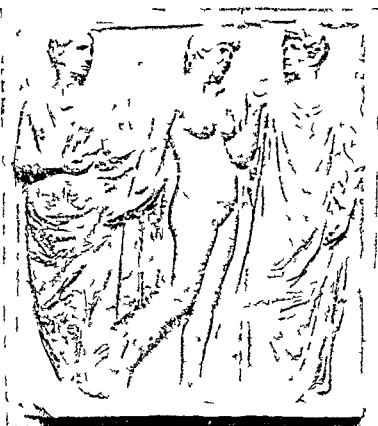
PA EL OF ALL STACAL IN R. GEORGEY DU EP'S HOUSE LES ONEI AND CARVE BY T. STIRLING LEE

delay on the part of the Corporation caused the young sculptor much early disappointment and though he was allowed to finish part of his work he died without seeing his

Except the late Mr. Sidney Cooper who was 98 when he died in 1902 Mr. James Sant who died in London on July 12 at the age of 96 was

life's task completed. Two of his finest early works are *Adam and Eve find the Dead Body of Abel* and *Can* exhibited in the Royal Academy in 1881. He has done a good many portrait busts of notable people among others Sir Frank Stott's daughter and Miss Kitty Shannon besides numerous

deal busts. He was one of the very few who carved direct in the marble from life. The later period of his art has been largely devoted to ecclesiastical work, an excellent example of which is his altar piece in Westminster Cathedral and he quite recently completed another altar piece showing the *Woe Men of the East* in which his love of symbolism found expression. As a sculptor Mr. Lees' work is as very individual. He is greatly attracted by the Early Greeks and he has a born carver's strong sense of pattern.



SKETCH MODEL FOR PANEL IN ST. GEORGE'S CHURCH, LIVERPOOL, BY T. STIRLING LEE



IDEAL BUST

BY T. STIRLING LEE

the longest lived member of the Royal Academy since its foundation in 1768. Mr. Saint was born at Croydon and after studying as a youth first under John Varley and then under Sir A. Callcott, R.A., entered the Academy Schools in 1840. His first contribution to the summer exhibition following soon afterwards. Becoming an Associate in 1861, he was made full Member in 1870, continuing in that capacity until 1914 when he retired, but it was not till last year that he made his final appearance at Burlington House. As a portrait painter he had at one time a considerable vogue among the aristocracy.

work we have on several occasions had the pleasure of introducing to our readers. In a letter written from the Front a few weeks ago he says: "I had heard of and seen things carved in this material but did not try it myself until recently."

I was agreeably surprised to find that with a penknife very good results may be obtained and that a dug-out with only the light of the doorway or a candle makes a very good studio. Carving became quite a craze in our dug-out and indeed all along the trench little groups of soldiers were seen busily carving. The pursuit of art, however, was brought to an abrupt close one afternoon when the Boches made themselves objectionable by a fierce bombardment which was succeeded by attacks, counterattacks and more bombardment lasting for the best part of a week. The original of this little figure is at the Leicester Galleries.



CHLOE IDEAL BUST

BY T. STIRLING LEE

The little chalk statuette reproduced on page 175 is by Private Red Dck, a sculptor whose

A fine display of sculpture was on view from July 10 to 22 at the Grafton Galleries, the exhibits consisting of the series of ten historical statues destined for the marble vestibule of the Cardiff City Hall, in which eight pedestals and two niches have been standing vacant since the Hall was opened in 1906, and are now to be occupied through the munificence of Lord Rhondda. Included with them was an extra group, representing the British Queen Boadicea and her two daughters, by Prof Havard Thomas, who on the nomination of Lord Rhondda has been acting as assessor in the carrying out of the scheme in its artistic aspects. Mr Thomas's collaborators were Sir W Goscombe John R.A., to whom was entrusted the most important of the ten statues that of *St David*, patron saint of Wales, Mr Pegrum A.R.A., Mr Pomeroy, A.R.A., Mr F G Gillick, Mr T J Clapperton, Mr L S Merrifield, Mr W W Wagstaff, Mr Henry Poole, Mr Alfred Turner and Mr T N Crook. The formal unveiling of the statues will, we understand, take place in the course of a few weeks.

Among other exhibitions held in London last month one of special interest was that which filled the three rooms at the Leicester Galleries, where the public were enabled to study at first hand the work of Italy's leading caricaturists in relation to the war. Satire is a weapon which these artists know how to wield with unerring aim, and if in some cases their imagination takes somewhat extreme forms, there can be no question of their perfect sincerity. Besides these caricatures, the exhibition comprised a series of drawings by Sgr Fogliaghi depicting military operations among the rugged Alpine peaks, and as showing the tremendous difficulties which confront the brave Alpini and Bersaglieri in this mountain warfare nothing could be more eloquent. Simultaneously with this exhibition the Fine Art Society had on view a collection of pictures by a Serbian caricaturist, Frano Angeli Radovani, who, in spite of occasional excesses, displays considerable power of pictorial invective.

PARIS—Draughtsman and graver, Bernard Naudin is one of the most important of the younger school of contemporary French artists. On the eve of the war he had already come to be regarded as the next in succession to great leaders like Forain and Auguste Lepere. On the outbreak of war, being not more than forty years of age, he was called to the colours and sent to the Front with the men of his class. His artistic career may be divided into three periods.

For some score years he was content to remain an observer of every-day life and popular types. Coming himself from a family of workers—he is the son of a watchmaker of Châteauroux—he has known what it is to live in modest circumstances, he has mixed with and loved the poor, and he has been powerfully attracted by the picturesque





' LA ROULOTTE

ETCHING BY BERNARD NAUDIN

attributes of the destitute and of beggars and other species of nomads. His numerous drawings thus inspired perpetuate the great tradition of Abraham Bosse, of Jacques Callot and Goya. To this same category belong the two etchings here reproduced *Le Rémoleur* and *La Roulotte*. Many others of his compositions are carried out with a much greater degree of elaboration than these, but all are the work of an artist perfectly familiar with the resources of the etcher's art, a knowledge of which he acquired by a close and assiduous study of the work of the Old Masters.

In time Naudin became an illustrator much appreciated by connoisseurs, and in the silence of his studio he composed on his own account several series of drawings heightened with colour. Two of these series are particularly remarkable—one of them consecrated to music and the other designed to illustrate the 'Gold Bug' of Edgar Allan Poe. Neither series has yet been published, but a publisher of strong artistic leanings and one whose

name is inseparably linked with Naudin's has arranged to bring them both to the notice of the public after the war. The artist's ardent imagination and profound sensibility have had full play in these compositions in which the influence of the great romanticists may be discerned. To the same epoch belong numerous drawings made for various books and concert and theatre programmes (one of the most notable of these being a drawing for "Les Tisserands") and some poster designs. A certain melodramatic tone which is not always absent from Naudin's early work soon gave place however to studies of humanity, all the more impressive because seen and expressed in quite simple terms.

This was the stage he had reached when war broke out. He hastened to join his regiment and shared alike the emotions and burdens of his comrades. He became a living witness of their calm, heroic courage, their kindheartedness and devotion, their soldierly ardour and prodigious tenacity.

On the leaves of his sketch book, or even some odd scrap of paper, or the margin of a letter or diary he recorded what he saw. Here we become acquainted with him in the third phase of his career. He has done with his humanitarian reveries. He has learnt to know and understand the soul of the French soldier, that is France itself, and has devoted his crayon or his burin to its celebration. Doubtless many readers of this magazine have seen the posters which the French Government commissioned him to design for the ingathering of gold, the diploma issued by the Bank of France in exchange for the yellow metal, and the programmes he has designed for various schemes of benevolence. Without ceasing to be a soldier he has gone on with his work. The best of all these drawings are certainly those in which he has recorded his direct observations, sometimes with singular fluency of stroke and brevity of manipulation. One of these is the lithograph entitled *L'Evade*, executed during an interval of rest after the tragic spectacle of the retreat from Flanders, and to the same category belong a number of striking sketches, jotted down at random in the trenches. M. Helleu after piously gathering together a collection of these slight notes has had them reproduced in a small number of impressions for distribution among amateurs. They are indeed wonderful in the sense of movement and the heroic spirit which animates them. Unfortunately the soldier artist had such an inferior crayon to work with that reproduction by the usual means is quite impossible. Still, notwithstanding their cursive and unfinished character they reveal the hand of a great draughtsman. Practically all the artists who have painted war pictures up to the present have represented the

soldier in a state of rest, and Naudin, too, has occasionally got his comrades to pose for a composition, but it is his great merit also to have essayed to depict the soldier in movement as he emerges from the trench, advances at the double, throws himself down or creeps stealthily forward and the result is very striking—it is war as it really is. A S

THE Paris Museums, which on the outbreak of war two years ago were all closed, have now for the most part re-opened their doors to the public. At the Louvre, however, only certain of the sculpture galleries have been re-opened, its most important possessions being still in the provinces. At the Petit Palais the tapestries of Rheims Cathedral are on view.



1 EXOIR

LITHOGRAPH BY BERNARD NAUDIN



PORTRAIT OF A LITHUANIAN WOMAN
BY J. TILLBERG

MOSCOW — Besides the many sudden perturbations and new arrangements which the great war has brought about in political and national affairs it has also been responsible for many unforeseen effects in the domain of art. Among these it has afforded the Russian public an opportunity of becoming acquainted with the art of the Letts which, in common with the cultural life of this sturdy peasant race in general is of recent growth. Their home is in the Baltic provinces and as practically the whole of this region has been drawn within the sphere of military operations, most of their artists have sought refuge elsewhere. Those who have settled in the Russian capitals have availed themselves of the opportunity to organise an exhibition of Lettish art with results which have on the whole been extremely favourable. About a score in number, the oldest of them still in the prime of life nearly all of them have attained to a respectable standard of technical proficiency. But though there can be no question here of dilettantism the group appears to be lacking in any strongly marked individuality, nor do their paintings reveal any conspicuously national character.

As a nation the Letts have been suppressed by the dominant German classes of the Baltic provinces, and naturally enough this newly developed art of theirs has been unable to escape the influence of German art. And this influence frequently shows itself even in the work of artists who have studied at the Petrograd Academy.

To this group belongs one of the best known Lettish artists, the landscape painter W. Pourwit, who in past years has often figured at Russian exhibitions and was the subject of an article in this magazine in 1905. His collection of some sixty pictures revealed an artist of mature taste and with a warm love for his homeland, though his work here appeared a trifle monotonous. More versatile, and at the same time more eclectic, is Jan Rosenthal in his portraits and genre pictures, the somewhat superficial elegance of which often recalls the modern Viennese school. As a portrait painter J. Tillberg attracted attention. Unequal in their pictorial qualities, his works nevertheless all evince



STUDY

BY J. TILLBERG



"KOORBAD AND SOOMIOORUS"
ETCHING BY R. SARRIN

(Lx & Art & Exhibition
Vow)



SELF PORTRAIT BY MME ELENA KAMENTSEVA
(Society of Moscow Artists)

a complete mastery of form, particularly successful being his portrait of a Lithuanian woman and his study of a lady in native costume. J. Belsen and a few others stand for the *juste milieu* of Lettish painting, while K. Urban and R. Perle, the latter with a penchant for fantastic legendary motives, were interesting in their display of colour. And then there was J. Grosswald, now serving with the Lettish battalion, in a portrait group, a water-colour sketch of Lettish fugitives, and a series of native costume studies he showed himself an artist of marked talent.

National characteristics were more pronounced in the graphic section, in which some of those already named were represented. The exhibits comprised some excellent lithographs by a deceased artist, T. Uhder, and two who are now working in Petrograd, E. Stewart and R. Sarrin, both of them masters of their mediums. The former showed an excellent etched portrait and various linoleographs, while Sarrin contributed a whole collection of his productions—book plates and covers, posters, etchings and lithos—the chief items being five large etchings, part of a series illustrating Lettish myths. It is a pity that his power of composition falls below the high standard of his execution, which enables him to deal so easily and efficiently with such large plates. The best of these

etchings were two with Koorbad, the national hero of the Letts, as the subject. The exhibition contained a few pieces of sculpture which do not call for particular mention, but as a whole this initial display left one with the conviction that Lettish art has made a good beginning which justifies expectation of further success.

Ten years have passed since Victor Borissoff Mussatoff's death at the age of 35 deprived modern Russian art of one of its most gifted representatives, and in remembrance of him the Society of Moscow Artists, of which he was a member, consecrated a special wall to a select loan collection of works by him at their twenty second exhibition. These works, some fifteen in number, were lent by private owners in Moscow, and represented in more or less characteristic manner the peculiar genius of this talented painter. He belonged to that group of modern artists whose strong lyrical sensibility and decorative propensities are expressed *par excellence* in evocations of the olden times, and in this direction he created a genre of his own in which the painter and the poet mingled with felicitous result.

The transition from this artist to the living painters who showed at the same exhibition was somewhat pronounced, for Russian painting of to-day moves in a quite different direction. Among the customary exhibitors the work of J. Nivinsky showed a notable advance in the treatment of form and composition, especially two large paintings *Adam and Eve* and *Sleep*, while his smaller pictures, such as *The Sister of Mercy* (tempera) displayed decorative feeling in a marked degree. In the same group were to be seen some good still life pieces by E. Krohn, a fine male portrait by J. Zak, some freshly painted studies of Finland by J. Chupchal, and some motives from Russian popular life by Mme Simonovitch Efimovska which might with advantage have been further elaborated. Among artists who strive for more intimate pictorial effects must be named Mme Elena Kamentseva who besides an interesting *Self Portrait* showed some excellent flower pieces, also T. Zakharoff, whose portrait of a lady, however, failed to sustain comparison with his miniature portrait of last year, and Mme A. Glagoleva, who showed some harmoniously toned landscapes and portraits. The landscapes of B. Kamensky made a good impression, and among other contributions calling for mention were the sketches of S. Noakowski, as fascinating as ever, decorative views of Capri by M. Ogranovitch, and various successful works by W. Favorsky, Mlle.

Studio-Talk

Goldinger, V Zimiroff and others Finally mention should be made of the sculptures of S Erzva, J Koort, and J Efimoff, as well as the dry points and linoleum prints of P Pavlinoff

With the death of Vassili Ivanovitch Surikoff, who died here a few weeks ago Russian art has lost one of its most brilliant stars The deceased painter, who was born in Siberia in 1848, came from an old Cossack family which settled in the district of Kras noyarsk some centuries ago and in his whole being as well as his talent one could discern traces of the deep earnestness and virile strength of Siberian Nature After studying at the Academy in Petrograd Surikoff in the eighties of last century began that series of large historical paintings which made his name famous and earned for him a leading position in the hierarchy of Russian art

If in general it is difficult to define in what precisely the national element in plastic art consists, yet in presence of Surikoff's masterpieces one discerns immediately their national character and their extraordinary historic import This is true alike of the tragic atmosphere of *The Execution of the Streltsi* of the deeply pathetic expression of *Menstikoff in Exile* and of the intense pathos of the *Boyarín Morozova* in which the great pictorial talent of the deceased artist, his perfect knowledge of Russian psychology and his by no means theatrical power of dramatic expression were triumphantly asserted His later works fell short of these and in this respect he shared the fate of many Russian artists who having spontaneously attained a certain height are unable to maintain it for long P E

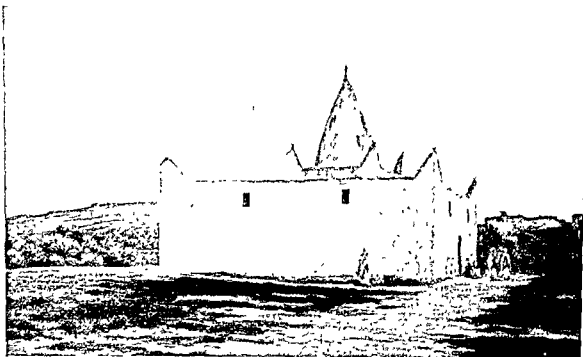
AMSTERDAM — Holland has no 'Salon des Orientalistes' like Paris, but nevertheless she can boast of more than one

artist who has drawn inspiration from distant climes, such as Bauer, for example, with his etchings and water-colours full of mystery and fantasy, Philip Zilcken, at once painter, etcher, and shrewd art critic, and Legras, who died a little while ago in the very fulness of life—he was only 51 It is now some years since Legras came to Laren (where these notes are written) and settled down in this village of painters *par excellence* He lived in a villa of good modern design which he built for himself and here he enjoyed the pleasures of family life but now alas! he is no more, and the big house is empty His canvases are to be found in many places for his admirers were numerous, but quite recently the public were able to see at the Municipal Museum in Amsterdam a collection representing the different periods of his career



A STREET IN AIGIER "

BY W. LEGRAS

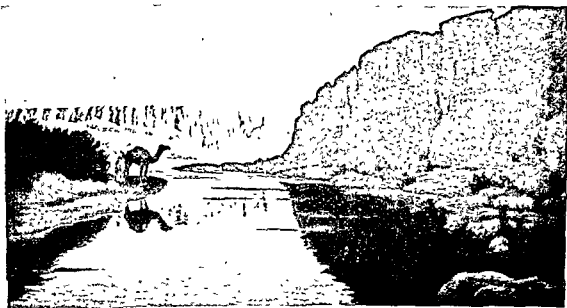


"TOMB OF A MARABOUT, ALGERIA"

BY W. LEGRAS

Of French extraction—his grandfather belonged to Marseilles—Legras was brought up and educated in Holland. Early in life the young painter knew the need of money, and in order to maintain himself while studying at the Amsterdam Academy he earned a scanty living by making enlargements

and drawings of animals. About this time some "portraits" of horses which he executed attracted the attention of Mr. Westerman, director of the Zoological Gardens, whither Legras often resorted to sketch, and it was there that the young artist's liking for Oriental things took root. Thus it was



"EARLY MORNING ON THE RIVER CHELIF, ALGERIA"

BY W. LEGRAS



THE SPIRIT OF THE WOODS
BY EDWARD MCCARTAN

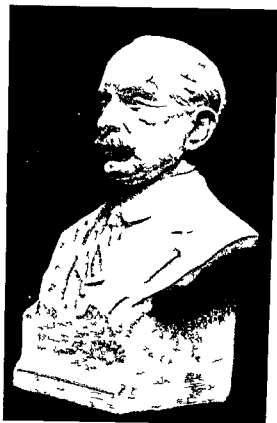
*(Purchased by Academy 1916
H. & M. Galt Medals)*



BUST OF FRANK DUVENECY BY CHARLES GRAFLY
(*Pennsylvania Academy*)

that he penetrated the far-off realm of dream and fancy, not as many others have done through the gates of the imagination but through his very real studies of camels monkeys elephants and other beasts In 1891 he took part in a pilgrimage to the Promised Land and in the course of seven expeditions he visited successively Algiers, Bou Sada, Gardaia Tunis, and Kairouan His last picture, left unfinished was a view of Gardaia in Southern Algeria a region of which he was very fond and where he was feted by his friends the natives This canvas with its strong contrasts of sunlight and shadow may be regarded as the synthesis of his aspirations A faithful and conscientious observer he perhaps analysed rather than felt what he observed but his work in any case testifies eloquently to his ardent attachment to the lands of sunshine By his death moreover we have lost not only an artist but a writer of no mean power as his letters from Algeria to Dutch journals show F Gos.

PHILADELPHIA—As a manifestation of increasing interest in the plastic arts in America, the display of sculpture in the 111th Annual Exhibition of the Pennsylvania Academy was most convincing not only through the large number of works exposed—over two hundred—but also through their originality of conception evolved from the modern point of view of life and its suggestions to the artist Classic traditions seemed to have been almost completely ignored, yet there appeared no lack of that idealism which is an essential element of a really serious work of sculpture A carefully modelled nude figure in bronze entitled *Spirit of the Woods* by Mr Edward McCartan was awarded the Widener Memorial Gold Medal A group by Miss Coleman Ladd entitled *Peace Victorious* showed some fine qualities, and very satisfactory both as to conception and technique was Mr Chester Beach's marble group *Cloud Forms* Portrait busts abounded many of them showing distinctive character such as Mr Charles Grafly's portrait of *Frank Duvenecy* the well known



BUST OF EDWARD T. STOTESBURY ESQ.
BY ALFREDUS RENZETTI
(*Pennsylvania Academy*)

much could be done by judicious praise, and probably got more work out of the man than anyone else could have done. The native craftsmen realised that he could appreciate their art, and they admired him immensely, saying he knew more than they did about their work. It often astonished them at first that he could give them instructions even in their own processes, and he never failed to insist that repair work should be done in the old way with native methods and tools. He understood that the native turner can do more delicate work with his bow string and his feet and hands guiding the cutting chisel, than is possible with machine lathes, and he regretted that the advent of machinery in the larger Egyptian towns often unfitted workmen for the more simple but more skilful processes in their villages. With the loss of Lord Kitchener Egyptian Art of to day has lost a great friend, and it is with a sense of keen regret that these little reminiscences of his artistic life in Egypt are penned

W. A. STEWART

REVIEWS AND NOTICES

The Great War. A Neutral's Indictment. One hundred Cartoons by LOUIS RAEMAELERS (London: The Fine Art Society) £10 10s net. Within the covers of this large folio volume is presented what is without doubt the most scathing indictment of Prussianism in practice that has ever been promulgated, and it is the more remarkable as emanating from an artist who is not only a neutral by nationality but is closely related by blood to the people whose rulers and leaders are here arraigned for their misdeeds. The son of a German mother, Mr Raemaekers cannot be accused of antipathy towards the Germans as a nation, nor in studying successively this long series of cartoons—all of them by the way, reproduced with unusual fidelity to the originals—do we find evidence of such antipathy, it is the Prussian spirit and the brutal code of ethics actuating it that he here holds up to detestation. And in regard to his methods as an artist it is gratifying to observe that he refrains from the questionable expedients resorted to by many caricaturists. Thus one notes an almost entire absence of physiognomical exaggeration from his drawings. His delineations of the Kaiser, the Crown Prince, and other prominent personages on the German side show very little deviation from the portraits of them with which the public are familiar and even in such cartoons as *The Prussian* and *Seduction*, where the element of caricature is

employed with caustic effect to personify the spirit of Prussian militarism, the deviation from truth is certainly no greater than one used to find in the military cartoons of German comic papers, such as 'Simplicissimus'. Then too, when symbolism is employed, the artist displays excellent judgment, and as a testimony to his courage and candour there are several cartoons in which he holds up his own countrymen to scorn for their indifference to the tremendous issues involved in the great conflict. What indeed impresses us most in these cartoons as a whole is the artist's deep regard for truth and his unflinching courage in espousing the cause of Justice and Right, regardless of the fierce animosity which his drawings have aroused in Germany. Technically, too, these cartoons are interesting. A few of them are drawn with pen and ink, but the majority are done with charcoal, to which water colour has been added in varying degrees.

Gaudier Brzeska: a Memoir. By EZRA POUND (London: John Lane) 12s 6d net.—The young sculptor who is the subject of this Memoir was a Frenchman by birth but resided in England. He died taking part in a charge of a French regiment at Neuville St Vaast last year. The expression of his undoubted gifts was we think embarrassed rather than helped by his connection with so called 'Vorticism'. It was clear that he desired above everything to be free, to be instinctive. He desired the tradition of barbaric people, and believed that barbarism represented instinct. Apparently it did not occur to him that following instinct barbarism arrived at civilisation. In civilisation, he said, instinct is second to reason, forgetting that civilised conditions develop new instincts and with them the need for refinement in expression. This memoir is without doubt the most important exposition we have had of the ideas for which the word vorticism is made to stand, but as a biography it seems slighter and more obscure in detail than it need have been. There is no such place as Bristol College, where he is said to have held a scholarship, Clifton College there is, and Bristol University.

Jack and Tommy. Twenty drawings, by F. C. B. CADFELL (London: Grant Richards, Ltd.) 5s net. The twenty drawings of soldiers and sailors here reproduced in facsimile form part of a series which the artist exhibited in Edinburgh at the exhibition of the Society of Eight a few months ago. Very summary in treatment, consisting of a few bold black strokes, supplemented by a wash of colour in varying quantities, they are remarkably clever in their suggestion of actuality. The only fault we have to find is that Tommy's khaki is too yellow.

THE LAY FIGURE ON NEW FIELDS FOR ARTISTS AND CRAFTSMEN

"Do you not think that artists have been obliged hitherto to limit overmuch the scope of their practice?" asked the Art Critic. "Does it not occur to you that there are many directions in which the ingenuity and inventive power of the artist, and his capacity as a worker, could be usefully applied?"

"I cannot imagine that an artist would be much use in any kind of work which requires practical understanding," said the Plain Man. "He is too much of a dreamer, too unmethodical, to help in business affairs, and he has, if I may say so, a much too inflated idea of his own importance."

"You seem to look upon the artist as rather a worm," laughed the Man with the Red Tie. "but don't forget the proverb that even a worm will turn. It may be that under the new conditions forced upon us his turning is near at hand."

"Yes, and it may be that people are going to discover that there are many kinds of practical business in which his assistance will be of very real value," agreed the Critic. "I have, as you know, always protested against the popular misconception of the artist and I do not consider that his idea of his own importance in the social scheme is at all exaggerated—therefore I want to see him doing his full share in the regeneration of his country."

"But how can a man regenerate his country by painting pictures or carving statues?" protested the Plain Man. "Something much more energetic than that will be demanded of us in the near future when we set about the task of building up our trade again and reorganising our resources."

"And do you not think that the help of the artist in this process of reconstruction will be worth having?" enquired the Critic. "Cannot you see what a number of ways there are in which his capacities can be utilised?"

"I confess, I cannot," replied the Plain Man. "It seems to me that art, which is after all only one of the ornamental accessories of life, will have to stand aside until all the vital questions of rearrangement are settled."

"Oh good Lord! These dull business men!" cried the Man with the Red Tie. "Will they never learn how even their own affairs should be managed?"

"What has art to do with my affairs?" asked the Plain Man. "I have got along all right without it for a great many years."

"That is the pity of it," declared the Critic. "You and a lot more like you have got along without it so persistently that a very large part of the trade of this country has drifted abroad and fallen into the hands of our competitors. You have kept art so definitely out of your affairs that it has had to seek an asylum in countries which make the attack on our commerce an essential part of their policy, and in that asylum it is learning to fight against us."

"Another proverb. Hell hath no fury like a woman scorned," suggested the Man with the Red Tie. "As art is feminine what else could you expect?"

"Of course we might have expected it," returned the Critic, "but that is only another reason why we should try to amend our ways before it is too late."

"You would really imply then that I ought to drag art from her foreign asylum and take her into partnership," laughed the Plain Man. "How could she possibly be of any help to me?"

"In the same way in which she has been of assistance to other and much more astute countries," insisted the Critic. "There are numberless fields of activity available for art in the industrial world if you will open them to her, and her co-operation would greatly enhance your prosperity. Give her a chance and see how she will respond."

"And where, for example, do these fields lie?" asked the Plain Man.

"Great Heavens! They are all around you!" Cannot you see them?" exclaimed the Critic. "Look at the toy making industry: need the foreign artists always impose their taste upon us in that direction? Look at colour printing: must we always be going abroad for that work because the foreign firms employ artists to direct it and we do not? Look at the trade in furniture and the accessories of the home: have we not men in this country who can design this sort of thing as well as anyone whom other countries can produce? Look at industries like the making of jewellery, the weaving of silks and other textile fabrics, the manufacture of decorative glass and ceramics, and so on *ad infinitum*: can we not reach in them an art standard which will not only secure to us the entire command of our own markets but will at the same time assure for us a leading place in the markets of the world? By snubbing art you are killing trade."

"Well, perhaps there is something in that," conceded the Plain Man. "If you put art as a business proposition it may be worth thinking about."

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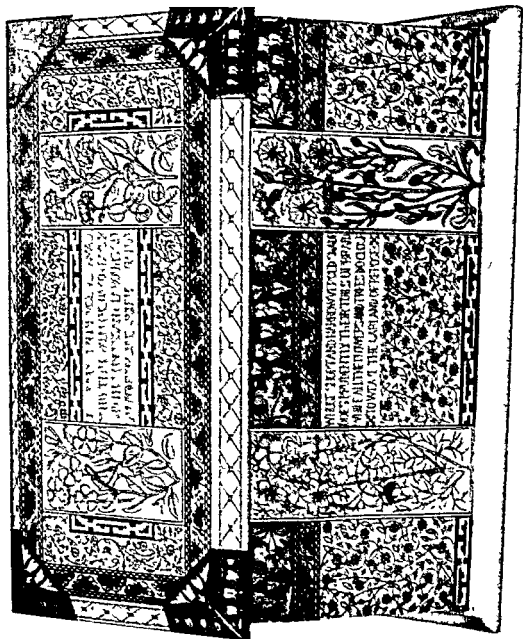
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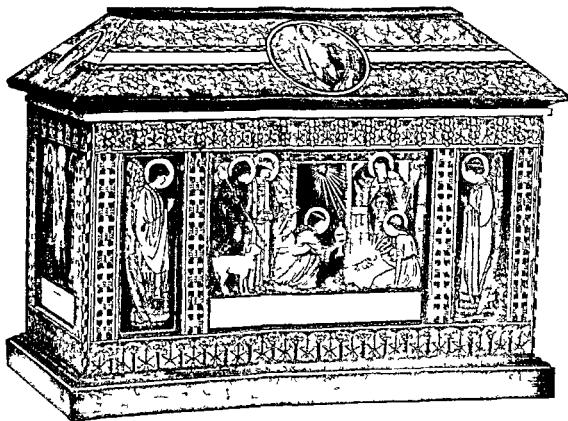


DECORATIVE WOODWORK BY STUDENTS OF THE POLYTECHNIC INSTITUTE

FOR upwards of twenty years past it has been the custom of this magazine at this time of the year to review and illustrate the work submitted by art students in the National Competition of Schools of Art as displayed in the exhibitions held year after year at South Kensington under the supervision of the Board of Education or the Department of Science and Art, and in so far as this later period in the history of the Competition is concerned these articles collectively constitute a practically unique record of what is without doubt an event of first rate importance in its bearings on the progress of decorative and applied art in the United Kingdom. This year, however, the Competition has not been held, it has had to yield to the stern exigencies of war, and from a circular recently issued by the Board of Education it seems probable that the suspension of the Competition will endure for at least another year. However much importance may be attached to the institution by those immediately concerned, and others who like our

selves have followed its progress from year to year with the closest interest, there is little justification for cavilling with the decision of the Board at a time such as this when the whole energies of the nation should be concentrated upon the successful prosecution of the great conflict upon which the future destiny of the British Empire depends. Even had it been possible as we believe it would have been, to conduct the Competition without trenching to any material extent upon the resources of the Government department concerned, it has to be borne in mind that while the schools have, without exception we believe, been able to "carry on," there has been a very considerable depletion in the ranks of the male students and also in the teaching staffs, so that a competition under present circumstances would of necessity be a rather one sided affair.

There is, however, the possibility that this temporary suspension of the National Competition, for which there are good *prima facie* reasons, may become permanent. Before the war rumours were afloat that the Board of Education had under consideration the advisability of abolishing it and so when the time comes for its resumption we must



RELIQUARY OR CASSET IN WALNUT WITH STAINED AND GILT GESSO DECORATION
LXXXI No. 282—SEPTEMBER 1916

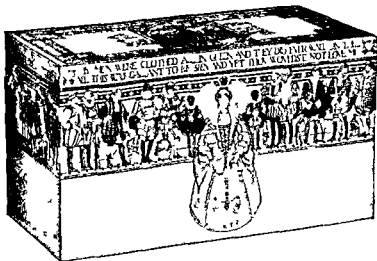
BY H. JOYCE POCOCK

Decorative Woodwork by Polytechnic Students

not be surprised if the announcement of its abolition comes instead. If that is the case it is to be hoped that a strenuous opposition will be organised. We should be the last to contend that the Competition yields the best possible results under the conditions which now govern it, on the contrary we think there are many ways in which it might be materially improved, and in the successive articles on the annual exhibitions in which the prize works have been shown to the public the directions in which improvement might be made have been indicated. But the continued existence of the Competition is, we believe, of national importance, for it is the means by which the nation can see the concrete results of the art school education for which it pays, and further it is a means of bringing young designers and draughtsmen into relation with those who are in a position to make use of their talents. It is true that manufacturers have hitherto not availed themselves as fully as they might of the assistance which art schools are able to offer them, but the blame for that rests quite as much with themselves as with the schools—perhaps more, but without going further into the rather sore point of these past relations, one may express the devout hope that in the days to come, when it will be imperative for everyone to give of his best there will be a much closer *rapprochement* between them, which will enhance the prestige of the industrial art of the country. That is what the schools were established for and it should always be kept in view. And though there has been a tendency in many of the schools to encourage the production of immature painters of easel pictures, we believe that there is an abundance of talent among the rising generation of artists which, if it is directed into the proper channels and is encouraged by the leaders of industry will lead to fruitful results important alike from the economic as well as the aesthetic point of view. This belief will we think be fully justified by our forthcoming Special Number dealing with the work of the principal Schools of Art in the United Kingdom and

more especially with those departments of their activities which have a direct bearing on industrial production.

Our immediate purpose here, however, is to bring to the notice of readers some examples of work in a special field of art which has been cultivated with success at the Polytechnic School of Art in Regent Street—namely, the decoration of various articles constructed of wood usually articles that are not purely ornamental but are intended for use. This kind of work is a distinct speciality at the Polytechnic Institute, and has brought to several of the students some of the highest awards in the National Competition of recent years. The class in which this work is done is conducted by Mr Harry G Theaker, who himself in the Competition in 1899 won a gold medal with designs for piano panels. The illustrations we have given on previous occasions when noticing the National Competition have elicited wide-spread interest and also a good deal of curiosity as to the technical procedure involved in the production of these articles—or rather of their embellishment. But Mr Theaker insists to those who appeal to him for information that there is no more mystery in this kind of work than there is in the production of any other work of art. To the uninitiated every craft is of course a mystery and knowledge and skill come only after experiment and perseverance. In this case the artistic factors are ability to draw and a sense of colour, and the chief material factors are stains of various

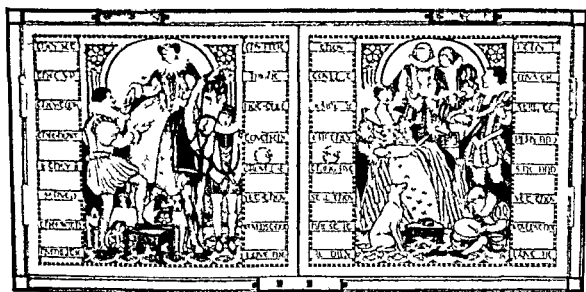
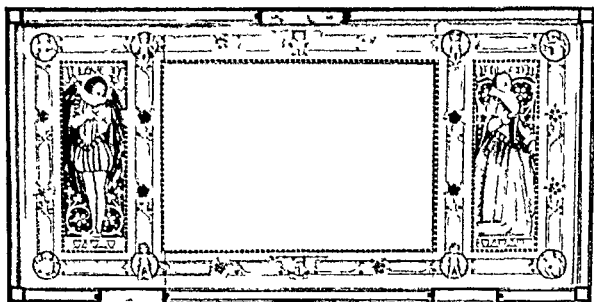


TRAVELLING TOILET CASE OF WHITEWOOD WITH STAINED AND GILT GESSO DECORATION BY GWEN WHITE

(Details of this case are shown in colour on the following pages)



TOP OF LID AND FRONT OF LADY'S TRAVELLING
 TOILET CASE WITH STAINED AND GILT
 GESSO DECORATION BY GWEN WHITE



INTERIOR DETAILS OF MISS GWEN WHITE'S
TOILET CASE (UNDER SIDE OF LID FITTED
WITH MIRROR AND HINGED COVER OF TRAY)



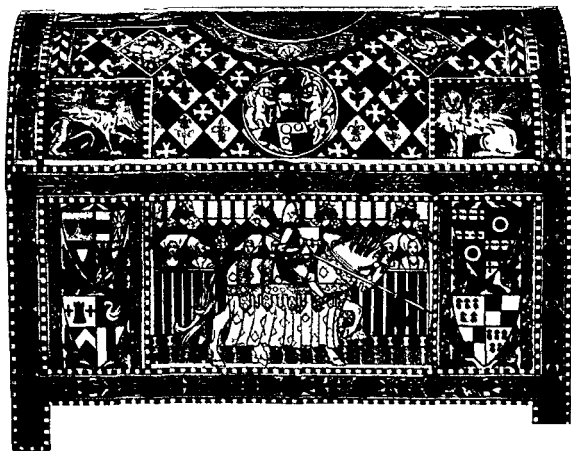
MY MIND TO ME A KINGDOM IS BOOKCASE FRIEZE PANEL IN WHITWOOD WITH STAINED DECORATION BY GWEN WHITE



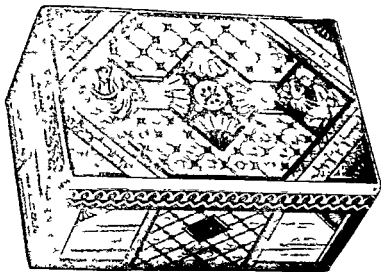
"THE CANTERBURY PILGRIMS" FRIEZE PANEL FOR A BOOKCASE WITH STAINED DECORATION BY HESTER M. WAGSTAFF



CARD BOX IN SYCAMORE WITH STAINED DECORATION BY MARY S REEVE



CASKET WITH STAINED DECORATION BY GLADYS TURNBULL



JEWEL BOX IN WALNUT STAINED AND PAINTED

BY MISS JOYCE POOCK

tints, such as may be procured from any dealers in artists' materials, and seasoned wood.

The kind of wood most commonly used for work of this kind is whitewood of a smooth, even texture. A fine example of the decoration of this wood by means of coloured stains is Miss Gwen White's Lady's Travelling Toilet Case, a very delightful piece of work both externally and internally all the fittings, including brushes, pots, etc., being decorated to match. The subjects are taken from the song "Lady Greensleeves," and one side of the exterior not here illustrated, shows the disconsolate lover surrounded by unpaid bills. Whitewood is one of the best woods for taking stains and it also takes a polish well. Basswood

which in appearance is somewhat like whitewood is not considered so durable, but that it takes stain well is shown by the Roll of Honour Casket of Miss Turnbull which we illustrate in colour another elaborate piece of work in which heraldic motives are employed with striking effect. Sycamore has an intrinsic attractiveness which is admirably used as a contrast to stained decoration in Miss Benjamin's Stationery Case and Miss Reeves's Card Box. And so with those articles in which the harder kinds of wood, such as walnut,

mahogany, etc., are used, the natural qualities of the wood are left to play their part, as for instance in Miss Joyce Pocock's Reliquary with its subjects from the Nativity, here the main structure is of walnut, while the pictorial panels are of whitewood, and here, too, as in some of the other articles there is a certain amount of gilt gesso decoration. Silvering in conjunction with gilding and colour staining is very happily employed in Miss Margaret Reed's Nursery Book Stand, an attractive piece of furniture admirably suited to its purpose.

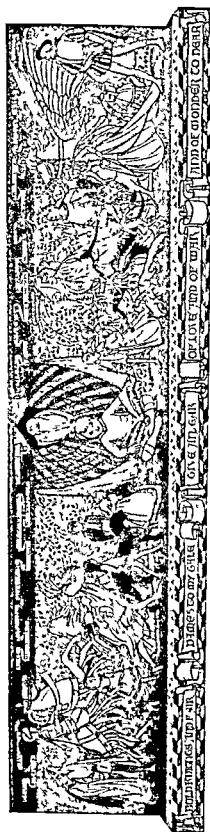
As to the mode of procedure, all that is necessary to

say here is that the design is outlined on the wood, and the stains applied in sufficient strength to give the desired result. As a final step the surfaces are either French polished to secure brilliancy or waxed over to give a half polished effect.

It should be pointed out that the construction of the various articles to which this kind of decoration is applied is not the work of the students, who are concerned solely with the decorative features, but is the work of a cabinetmaker. Herein, however, lies one of the difficulties. Mr. Theaker and his students have had to contend with for in these days good cabinetmakers who are capable of constructing a piece of furniture in its entirety are somewhat scarce.



CIGARETTE BOX OF WHITWOOD WITH STAINED DECORATION BY OLIVE DINGHAM



NURSERY BOOK STAND
DECORATED BY MARGARET REED

MODERN ITALIAN GRAPHIC ART

THE Exhibition of the works by the Associazione Italiana Acquatortisti e Incisori of Milan that was recently held in London at the Suffolk Street Galleries was the result of a happy inspiration on the part of the President and members of the Royal Society of British Artists of paying a compliment to our high-spirited Ally. The collection, which was under the auspices of the Italian Government, offered an admirable opportunity to view a representative show of contemporary Italian Art. The works, some 200 in number, were well displayed, completely filling the main gallery and entrance hall. An examination, from the point of view of a colleague in Art, filled me with much satisfaction at finding that Italian graphic Art is in a state of virile existence. While the rather large etched plate and an extensive use of printer's inking to get effect were much in evidence, the subtler qualities of style and expression inherited from the noble period of Italian tradition were not absent.

The *clou* of the exhibition was to be found in the woodcuts, among which were many printed in colour. Those of Adolfo de Karolis revealed an exceedingly high level of imaginative design. He

was represented by a number of wood engravings, notably of allegorical subjects, like *La Patria Madre* and *The Holy Army*. Our presentation of the tranquil *La Sera* with its sense of the heavy atmosphere and the slopping sail well expresses a warm Venetian summer evening. Antonio Moroni, an able artist, has done a number of *Ex Libris* prints. *The Seven Vices*, of which a reproduction is given, shows a goddess seated on a hydra, she holds a gold cup in her left hand. Great judgment is shown in the choice the artist has made of the lines and strokes in this drawing every one of which is indispensable to the *mise-en-scene*. *Allegoria*, with its Olympian Gods and Goddesses flowers and fruit, was equally rich in effect. His *La Morte* has the power of design and tragic feeling of a William Blake or a Legros.

Other woodcuts included *Nobile Maremma* by G. Guarnieri, a curious portrait head on a background of sky, the cloud forms suggesting a Gorgonian monster's features, Ettore di Giorgio's *The Tramps* and *The Wandering Jews*, delicate monochrome prints treated with sympathetic feeling for the subjects, the clever cuts by G. Barbieri, especially the *Irritardartari* and *Eoboli Gardens*, Florence, and M. Disertori's illustrations to 'The Decameron.'



LA PATRIA MADRE



"THE SEVEN VICES." WOODCUT
BY ANTONIO MORONI



LA SERA (EVENING) FROM A
WOOD ENGRAVING BY A. DE KAROLIS



THE GATHERING STORM

ETCHING BY CARLO CRESSINI

Turning to the etchings and aquatints we must note first of all the contributions of Aristide Sartorio, an artist well known to readers of this magazine but now unfortunately a prisoner of war who exhibited two etchings powerful compositions of tragic energy *Lotta Regale* and *Mostri Immensi*, portraying the struggles of wild animals. Typical of a certain impending tragedy were the two war studies of Anselmo Bucci *The Gun* and *Shrapnel* etchings which in their bold and simple execution showed evidence of a study of actuality at first hand. Gifts of an altogether different kind were discernible in Giuseppe Graziosi's bold plates and effective large decorative subjects of monumental fountain figures, which in the manner of their simple and vigorous execution exhibit the true etcher's art of red-hot impression before Nature. *Procession of the Relics* by Umberto Bionci displayed with great power on a plate of rather large dimensions a subject of an overpowering architectural feature rendered as a nocturne

Ubaldo Magagnoli had a fine aquatint *The Apse of the Cathedral of Modena* and Giovanni Greppi showed a delicate one in *Il Duomo Milano* with its lace-like pinnacles foaming like spray into the sky. The same structure was the subject of an excellent etching by Carlo Casanova entitled *The Soil of the Cathedral* an illustration of which was given in the June number of *The Studio*. Ludovico Cavaleri showed several subjects of marine and fishing boat life. Among the more simple transcripts from Nature were to be found R. Borsari's *Canal Sta. Romana* and Carlo Agazzi's *Lombardy Plains*. *Ghibli* by M. D. Sartorio is etched in a bold style with its wide open lines suggestive of a wood engraving and there were five miniature etchings by Enrico Vezzetti of which *Cluny* and *St. Michele Monastery* were carried out with a certain spiritual quality of vision. Carlo Cressini's etching of a leafless tree against the gathering storm clouds is very fine in effect. We found in Chappelli's *Certosa* a strong personal view and a restraint in

handling the effected contrast of the intensest light to deep shadow. A single figure of a man, *Giorno* by Giovanni Costetti, showed the maximum of effect obtained by the minimum of means, and the same may be said of his illustrations to Gabriele d'Annunzio's poem "La fosca Julia" (in "La Nave"), in which he has given expression to the tragic horror of the subject. The drypoint portraits by Federico Gariboldi, Nina Ferraris *La Sora Gonda*, and *The Light of the Moon* by G. Guerrini, with its Botticelli like subject, must be mentioned as examples of refinement. Flamboyant in the best sense, Cesaro Fratino's *Design for a Drop Curtain* composed on the lines of Tiepolo's work, was effective in its massing of architectural columns, figures, and two elephants hung in the place of honour, its carrying power would have been greater for a little more simplicity in its handling and more definiteness of accentuation in its effects. A sense of depression was conveyed in the coloured etching *Rums Cathedral* by Domingo Motta, whose rendering of the famous Gothic masterpiece suggested the devastation

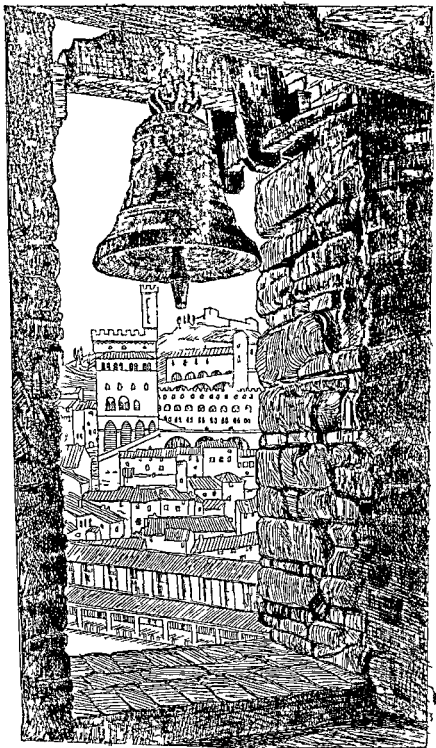
wrought by a ruthless enemy. Vico Viganò, the President of the *Associazione*, held our attention in his *Diploma for the Italian Aviation Society*, designed in honour of the first crossing of the Alps by aeroplane. He was also represented by *The Smoker*, a delicate dry point, and *The Passing Train*, a motive encountered again in *Iron and Stone*, a medley of the turmoil of modern work by Cesaro Fratino. Anselmo Bucci's dry point of *Montmartre* shows the old Moulin Rouge and neighbouring places of amusement in ante-war Paris. Seen in the daylight, it gives the light-hearted gaiety that was the more superficial aspect of old Bohemian Paris. Some power was evinced by Luigi Conconi in his *The Third Rome*, in which King Victor Emanuel II is seen passing under the Arch of Titus. In *Don Quichote and Artistic Jury*, the latter a skit of monkeys surveying a Cubist painting, G. B. Galizzi showed trenchant humour. Ernesto Bazzaro the sculptor's etchings of heads were very effective, and the lithographs by Vincenzo Stanga and A. Brunozi also deserve mention.

HENRY F. W. GANZ



"MONTMARTRE"

ETCHING BY ANSELMO BUCCI



GUBBIO ETCHING
BY B M DISERTORI

IDYLLS OF RURAL LIFE A SERIES OF WOODCUTS BY CHARLES SHANNON, A R A

ABOUT eighteen years ago there was held at the late L. J. van Wisselingh's gallery in Brook Street a charming exhibition of original wood engravings by Messrs. Charles Ricketts and Charles Shannon, and their associates Messrs. Sturge Moore, Reginald Savage, and Lucien Pissarro. With these were hung engravings symbolic of rural occupations designed by Jean François Millet, and executed under his supervision by his brother, which were included in the exhibition probably to show what had previously been done in modern times. But the exhibition was practically confined to the work of the "Vale" and "Dal" artists.

Messrs. Ricketts and Shannon have worked so much together in the art of wood engraving that even they themselves would find it hard in most cases to give credit to each individual artist for the invention of all they have done. After all it hardly matters, for the close partnership has been a most fruitful one. Their first complete work was "Daphnis and Chloe," executed in 1893. It was a work modelled on an old Italian book, "Hypnerotomachia Poliphili," published in 1499 from which also Burne-Jones and William Morris, the predecessors of Messrs. Ricketts and Shannon, drew inspiration. From Burne-Jones came a beautiful series of designs illustrating "The Story of Cupid and Psyche," and Morris alone or with the help of others made woodcuts from them. But only one or two sets of prints of these are known to exist. The illustrators of "Daphnis and Chloe" had mastered the art of woodcutting, and they engraved their own designs, a thing that has rarely been done until modern days.

Interesting as most of these exhibits were at this exhibition at van Wisselingh's gallery, none were more surprising than a series done by Mr. Charles Shannon himself, illustrating in twelve symbolic designs idylls of rural life. This exquisite set of roundels was a revival of another variety of the art of woodcutting that called *chiaroscuro* or

caricatura printing from more than one block. This beautiful invention probably originated in Germany but it was developed by two clever Italians of the Renaissance who used it to interpret other men's designs. One Ugo da Carpi (born in 1486) was a clever sculptor and also woodcutter in *chiaroscuro*. Though not the inventor of the method, he was the first to introduce it into Italy, and to improve



"THE PORCH"



"THE CAPTIVE PEGASUS"



THE CORAL DIVERS

upon it. He was a pupil of Raphael and executed under the supervision of that artist reproductions of some of his designs. He also engraved some of Parmegianino's drawings, reproducing vividly the spirit of the originals. His plates are printed on grey and yellow paper. His successor Andrea Andreani (born in 1540) did similar work after masters like Titian and Tintoretto. His engravings resemble pen drawings and are printed on brown paper. The above discovery carried on by these two men dropped in Europe, and it was left to the Japanese wood engravers to develop colour printing from wood blocks with magnificent results. In England there seems to have been only one man who pursued the art with notable success. This was John Baptist Jackson a wood carver and wood engraver who was born in 1700. He lived for some time in Paris and Venice, where his works in chiaroscuro appeared. He reproduced the works of Titian, Tintoretto, Paul Veronese and Rembrandt, and his engravings show that he tried more to attain the general effect than the subtleties of the drawing of the originals.

It seems to have been reserved for Mr Charles Shannon in our time first of all to take up this neglected art of the Renaissance and by his method of

handling he has given a new and quite personal charm to the art of chiaroscuro printing. The twelve roundels here reproduced which were designed and engraved by Mr Shannon himself, do not as might be thought at a first glance, illustrate the individual months of the year. *Hot August* and *December* suggest, it is true, marked phases of the year. But for the most part these idylls represent the labours and occupations of a rustic people. Even the spiritual and intellectual side of such a life is shown in the exquisite design of *The Captive Pegasus*, where the laurel crowned poet languidly touches his steed with a twig perhaps to stir his lagging inspiration. How well the recumbent man, the spindly bare branched tree, and browsing horse fill the circular shape of the plate! This print might well be contrasted in sentiment with the one called *The Porch*, where the kneeling figure of the man

holding up the empty birdcage, to the goddess-like mother and her child and the flying doves over the railings make a perfect rhythmical design. Indeed several of these idylls seem planned to run in pairs. For *The Coral Divers* with its sharply opposed movements of the figures and a beautiful inspiration, has a lovely pendant in the attitudes of the two figures in *The Shell Gatherers* where the natural



THE SHELL GATHERERS



THE GARDEN PLOT



THE OVEN



HOT AUGUST



THE APPLE SHOWER

gesture of the woman with her basket balances so finely the stooping figure of the man. Two delightful pastorals are *The Apple Shower* and *Fruit Pickers*. The superb fluent composition formed by the woman shaking the tree of the former plate is well set off by the spontaneous and perfect invention of the latter where the man's natural action in placing the ladder balances beautifully the woman's waiting attitude.

This last is surely one of the most happily inspired plates of the series. *Hot August* adequately expresses the sentiment of the languor of mid Summer and *The Garden Plot* with its figures which so well fit the composition, renders its appropriate tasks. The print of *The Sheaf Binders* may be placed side by side with that of *The Oven* but in itself the design is not wholly successful the action of the man with the rake is a trifle awkward and though his figure balances the action of the woman ingeniously it seems, taken by itself somewhat ugly and ungainly. *The Oven* is the only indoor subject, and the spontaneity of its figures makes the design a triumphant one. *Autumn Leaves* and *December* form a fitting close to the series. How finely expressed and contrasted are the actions of the man and woman, and the sentiment of the season is perfectly conveyed by the falling leaves.

In *December* the character of the last month of the year is perfectly suggested in the snowy landscape, the bare tree, and the hooded figure entering the house. The beauty of all these roundels is set off by the appropriate colour scheme, which is simple and harmonious. They are printed in three tones, a dark greenish grey for the shadows and sky, buff yellow for the half tones, and white for the highlights.

A study of these woodcuts shows Mr Shannon's wonderful comprehension of the medium he has chosen to work in and also his extraordinary powers of invention and design. What the fan shape was to Charles Conder so is the form of the circle to Charles Shannon and few if any modern artists can surpass him in the task of filling a tondo so perfectly. They reveal further his complete knowledge of the nude figure and his sense of finish both in material and line—a knowledge only equalled by that of the great masters.

Harmony, movement, and dignity of *allure* are the qualities one finds in these figures without any complication of modelling and very like the work of the great Greek artists. Indeed looking at these exquisite idylls it is quite easy to fancy them the work of a Greek painter come to life again and practising the fifteenth-century art of chiaroscuro printing.

FRANK GIBSON



FRUIT PICKERS



“DECEMBER



THE SHEAF BINDERS



AUTUMN LEAVES

THE NATIONAL GALLERIES OF QUEENSLAND AND WEST AUSTRALIA

CONSIDERING they are the youngest States of the Australian Commonwealth the progress of the arts in Queensland and West Australia has been rather favourable. The public has not supported art as it might have done, but the Government has given it a foundation from which it is hoped it may rise and expand. It is due to the Governments of these States that the student in Brisbane and Perth has the chance of studying under an art master at a technical college and that the public appreciation has been fostered by the establishment of a National Gallery in the capitals of these two States.

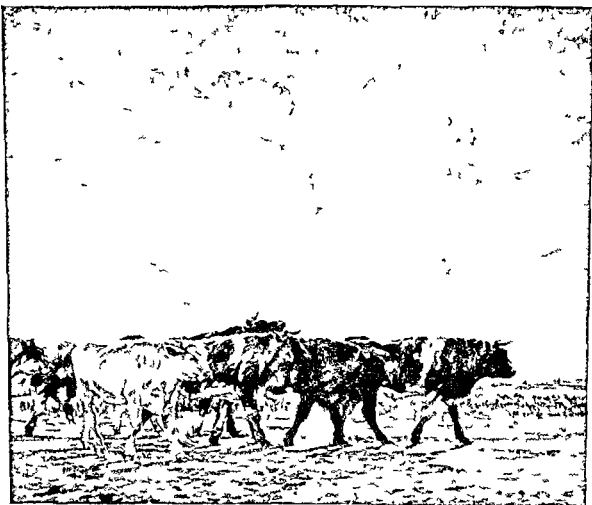
In the National Gallery of Queensland the literary pictures—the main interest of which is the subject—are fairly counterbalanced by several works which have no stories to tell but are simply attractive as genuine works of art. There is no popular appeal in the vigorous composition called *The Drove* by Arnesby Brown R.A. there is no story but just a touch of

life in the sense of movement conveyed in the breezy *Sindy Afternoon Parade* by Hamilton Macallum R.I., and it is the suggestion of a soft languid atmosphere that gives all the charm that lies in *Tranquil Mists and Mellow Fruitfulness* by H.G. Hewitt. *A Cup of Tea* by Harold Knight has a central incident, but its subtle attraction is its illusive balance of light and shade. Of general interest also are *The Crest of the Hill* by W. Frank Calderon, *Morning News* by C. Sims, R.A., *Home Wind* by Napier Hemy, R.A. and *A Sunny Corner* by H.S. Tuke R.A. The last named was presented to the Gallery by Lord Chelmsford formerly Governor of Queensland and now Viceroy of India.

A new addition to the collection of oil paintings is *Autumn in England* a characteristic landscape by the late Sir Alfred East. This canvas, also Arnesby Brown's *The Drove*, and *The Village Indistry* by Stanhope Forbes R.A. were purchased on the advice of the Agent General, Sir Thomas Robertson a clever amateur painter who is represented by one work in the Gallery. There is a David Cox among the water-colour drawings which include a good study of York Minster by



INTERIOR OF THE NATIONAL GALLERY OF QUEENSLAND



THE DROVE
BY ARNESBY BROWN R.A

The National Galleries of Queensland and West Australia

Harry Hine, R.I. The black and white section includes a drawing of a Norman Porch by Mr G. H. M. Addison which was one of the first works of Australian origin hung in the Royal Academy.

Most of the Australian works in the Gallery are by Queenslanders. The leading artist of this group is Harold Parker who is represented in sculpture by *The First Breath of Spring* (which has already been reproduced in *THE STUDIO*) and *Esther*, the marble head of a girl which was the first work exhibited by the artist at the Royal Academy 1903. Since then he has been a regular exhibitor at the Academy exhibitions and has shown at the Paris Salon where his *Prometheus Bound* was awarded an honourable mention in 1910. The artist's masterpiece is the *Ariadne* which was purchased by the Chantrey Bequest for £1000 and is now in the Tate Gallery. There is no other work in marble which symbolises the tense sadness of despair as does this forlorn but beautiful figure. It places the artist in the front rank of British sculptors of to-day.

The typical outdoor scene *Under the Jacaranda* is by Mr R. Godfrey Rivers, Honorary Curator of the Gallery, and instructor of drawing and painting at the Technical College Brisbane. Mr Rivers studied at the Slade School where he won the prize for landscape painting in 1884; he exhibited at the Royal Academy and the Grosvenor Gallery before going to Brisbane in 1891. He has another work in this Gallery and is also represented in the Sydney Gallery. Mr W. G. Wilson, who has two original works and several copies of Old Masters in the national collection, was a student at the Royal Academy Schools, where he was awarded the silver medal for the best copy of a picture by an Old Master. Other well-known artists, such as L. Colclough, J. H. Grainger, Oscar Reiström, Vida Lahey and Lillian Chauvel have works in the

Gallery. There are several canvases by artists from other States, notably *A Jewish Quarter Morocco* by W. Beckwith McInnes of Melbourne, a good example of the work of this rising young artist. There are also paintings by Julian Ashton of Sydney and the late John Ford Paterson and Mrs. Muntz Adams of Melbourne.

Miss Bessie Gibson, who is a frequent exhibitor at the Academy and the Salon, is not represented in the Gallery; neither is Mr Rowland Wheelwright, whose work is to be seen in three of the English provincial galleries. Mr Wheelwright, who was born at Ipswich, Queensland, studied art in England and has exhibited at the Salon and Academy. His best-known work is his striking picture of Joan of Arc as a prisoner, which is familiar through engravings. The artist has earned a reputation as an animal painter.



UNDER THE JACARANDA

BY R. GODFREY RIVERS

The National Galleries of Queensland and West Australia



"SUNDAY AFTERNOON PARADE"

BY HAMILTON MACALLUM, R.I.



"JEWISH QUARTER, MOROCCO"

BY W. BECKWITH MCINNES

The National Galleries of Queensland and West Australia

There are a few sculptors besides Parker—Leslie Bowles, who was an assistant to Bertram Mackennal, and I understand is now 'doing his bit' with the Army, J. L. Watts, the sculptor of the Brisbane Memorial to the Queensland soldiers who fell in the South African War, and Harvey, a fellow student of Parker, who does wood-carving as well as modelling in clay. Among the successful women painters besides those mentioned are Gwendolyn Stanley, Frankie Layne and Daphne Mayo. The last of these won the Fraveling Scholarship (£100 a year, tenable for three years) founded by the Brisbane Wattle Day League. Madame Congean, who is one of the small group of art enthusiasts in Brisbane, has shown her sympathy with the aspirations of the younger artists by buying their pictures and presenting them to the Gallery.

The collection at the West Australian Gallery represents nearly every School from the Assyrian period to the European Schools of to-day. Most of the ancient and mediæval works are copies, but the modern works are, of course, original.

The copies include reproductions of Holbein's portraits of illustrious personages of the Court of Henry VIII in the collection at Windsor Castle, which were presented to the Gallery by the King. It was when His Majesty, who was then Duke of Cornwall and York, laid the foundation stone of the Gallery in 1901, that the Director, Mr. Bernard H. Woodward, asked for these reproductions as a memento of the visit. They had been made during the time his uncle, the late Mr. Bernard B. Woodward, was Librarian in Ordinary to Queen Victoria, and keeper

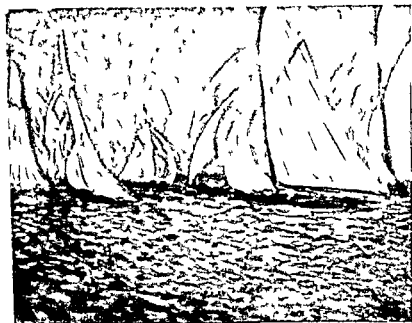
of the Prints and Drawings at Windsor Castle. The original drawings had changed hands many times before they were restored to the Royal Collection, how or when is not known beyond the fact that Queen Caroline, during the reign of George II, found them in an old bureau in Kensington Palace. The copies also include reproductions of the cartoons of Lord Madox Brown, engravings of paintings and tapestries by Raphael, copies of Old Masters made by Australian painters, and numerous casts of ancient and modern statuary, including an interesting collection of Tanagra figurines.

Too often the visitors to a gallery are left to find out things for themselves, but in an admirable guide to the various collections the Director clearly indicates the distinguishing qualities of the various groups. Some time ago Mr. Woodward



* MONDAY MORNING *

BY F. VIDA LAHEY



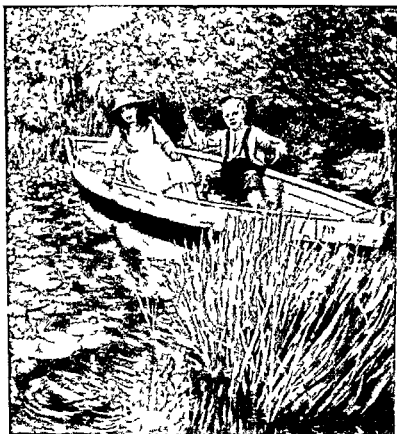
'YACHT RACING IN THE SOLENT

BY P. WILSON STEER

inaugurated a series of free lectures which helped to stimulate an increased interest in the ancient and modern works in the local gallery

Besides some examples of other schools such as works by Van Dyck, Tintoretto, Daubigny, Jules Breton and others the collection of original paintings includes a valuable group showing the rise and progress of the English school of painting and a small but representative number of Australian works. The English works include a fine life study by Etty and an exquisite landscape by Bonington besides a number of canvases by painters of to-day. A decided acquisition is P. Wilson Steer's impression of *Yacht Racing in the Solent* more pictorial but strongly painted is *A Summer Morning* by H. H. La Thangue R.A. while Clausen's *End of a Long Day* has all the best qualities

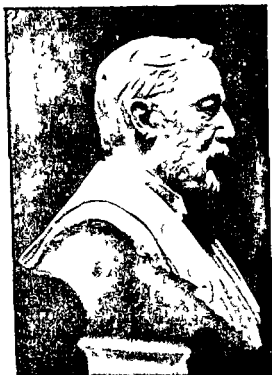
which distinguish the work of this sincere artist. Another important work is Walter Donne's *Golden Dawn*, which was awarded the Gold Medal at the Paris Salon in 1905. It is a typical English scene which forms the background of *The Green Punt* by Alfred Parsons A.R.A., and *In the Meadows* is a good example of the work of Mark Fisher. *Lunny* by Ralph Peacock, a picture which was selected by Sir Edward Poynter, the President of the Royal Academy, and *The Tambour Frame* by Melton Fisher are both popular works. Several new paintings enhance the value of the collection which on the whole



A SUMMER MORNING

BY H. H. LA THANGUE R.A.

The National Galleries of Queensland and West Australia



BUST OF SIR WINTHROP HACKETT BY EVA E. BENSON

and a fine copy of a painting by Velasquez. Mr Morison first studied at the schools at the National Gallery, Melbourne, and subsequently under Lefebvre, Benjamin Constant, and Doucet at the Academie Julian in Paris. On his return to Melbourne he, with other painters, established the well known artists camp at Blackburn about twenty miles from the capital. He subsequently went to West Australia where he became Art Assistant to the Director of the Gallery. Most of his work is in oils but recently he has been doing pastels which have attracted much attention among art lovers in Perth. Mr Morison was formerly President, and is now Secretary, of the West Australian Society of Arts.

Miss Florence Fuller, who resided in Perth for some years was equally successful as a portrait and a landscape painter. She was one of the few artists who got sittings from Cecil Rhodes, whose portrait is one of several works by which she is represented in the Gallery. The artist also painted portraits of Sir James G. Lee Steere, Mr Bernard Woodward and other well known West Australians. Another portrait painter who is doing

is well selected. The black and white section includes drawings by Lord Leighton, Charles Keene, Fred Walker, Phil May and etchings by Whistler, Strang, D. A. Cameron and Legros.

Among the Australian pictures there are two works by the late John Ford Paterson, one of the finest artists that Australia has produced. *The Great Southern Ocean* attracted the attention of R. A. M. Stevenson when it was exhibited in London and *Sunset on the Yarra* is another good example. *Down on his Luck* by Fred McCubbin belongs to the artist's earlier period which culminated in the painting of *The Pioneers* in the Melbourne Gallery. These two works are part of a series which pictorialise the struggles of the strong men and women who opened out the track when Australia was more or less a wilderness. The canvases of two of our leading figure painters, Rupert Bunny and E. Phillips Fox, lend distinction to the group which includes among the pictures by artists from other States a characteristic landscape by Will Ashton.

Among the group of West Australian artists represented in the Australian section is G. Pitt Morison who holds a leading place as a landscape painter. Besides *Springtime Flushing Victoria* the artist has two other Gallery works



ESTHER

BY HAROLD PARKER

The National Galleries of Queensland and West Australia



SUNSET ON THE YARRA"

BY J. J. MORI PATTERSON

successful work is Daisy Reiss, an art instructor at the Technical School at Fremantle, the port of Perth. The artist studied at the Adelaide School of Design and subsequently in London under Walter Donne. Her best known work, a figure-subject *The Dandelion Chain*, attracted considerable attention when shown at the Federal Exhibition in South Australia. Miss Reiss also paints landscapes and designs mural decoration.

Mr J. W. P. Linton, the son of Sir James Linton, K.T., has been some years in West Australia, and has a picture of Fremantle Harbour in the Perth Gallery, where A. Levido and Frederick Williams, two well-known West Australians, are also represented.

There are three West Australian artists in London who have gained some success. Miss Kathleen O'Connor, the daughter of the engineer who planned the vast Kalgoorlie water scheme, has shown at the Old Salon and Autumn Salon in Paris, the International the National Portrait Society and other important exhibitions. Her

favourite subjects are groups of people in outdoor scenes, though she frequently does portraits in the free vigorous style which distinguishes her work. She holds a leading place among the younger group of Australian artists. At the request of the then President of the Board of Trustees, Sir Winthrop Hackett, Miss O'Connor was asked a short time ago to purchase a modern

work for the gallery, and she chose a work by Isaac Israels (the son of Josef Israels), which is a good example of impressionistic art.



THE END OF A LONG DAY

BY GEORGE CLAUSEN, R.A.

The National Galleries of Queensland and West Australia



"SPRINGTIME, BLACKBURN, VICTORIA"

BY G. PITT MORISON

Miss Eva E. Benson, who has taken up sculpture as her medium, made her début at the Royal Academy last year, this being the first time a West Australian had shown there, and the first time that all the States of the Commonwealth were represented simultaneously at the annual exhibition at Burlington House. Miss Benson showed a bust of the late Sir Winthrop Hackett, the main supporter of art and education in his State. He was President of the Trustees of the National Gallery, and the best friend the local artists ever had.

The war has given prominence to the work of Signaller Ellis Silas, the author and illustrator of 'Crusading at Anzac', which has been favourably reviewed by the London papers. The original drawings were shown to the King and Queen; the artist being honoured with a command to Buckingham Palace. He has shown at the Paris Salon, the International and other exhibitions and is represented by a stained glass panel in the Handicrafts section of the Perth Gallery. He has drawn for the 'Daily Mail', 'Daily Graphic', 'Illustrated London News' and some Australian papers. Signaller Ellis was at the famous landing at Gallipoli and was mentioned in dispatches for special services rendered.

The leading figure in the black and white group in Perth is Ben Strange, who for several years has

been cartoonist of the 'Western Mail'. Like most of the Australian black and white artists he had his first work accepted by the 'Bulletin'. Mr. Strange saw active service in the South African war, where he was awarded the Queen's medal and six clasps. Miss May Gibbs, who was also connected with the 'Western Mail', has drawn for a number of London and Australian papers, and illustrated various volumes published on both sides of the globe. She has struck a new line in depicting the Bush as a land of fairy folk of her own imagining. WILLIAM MOORE.

Two Australian artists, whose work had many admirers, have recently passed away. Emmanuel Phillips Fox, who died at the age of 53, was a native of Australia, and received most of his tuition at the Victorian National Gallery. He also studied in Paris, where he gained medals and distinctions. His 'Landing of Captain Cook' is in the Melbourne National Gallery. Mr. John Mather, known up and down Australia as a water colour painter, was born in Scotland 56 years ago, and went to Australia at an early age. He was several times elected President of the Victorian Artists' Society, and at the time of his death was a Trustee of the National Gallery of Victoria and a member of the Committee of the Felton Bequest.

Paved Gardens

SOME ILLUSTRATIONS OF PAVED GARDENS

THE use of stone flags for garden walks is associated chiefly with the more formal or "architectural" type of garden, but as will be seen from some of the illustrations here given it is equally compatible with the so-called "landscape" or naturalistic type of garden, especially where the flags are irregular in shape and some of the many species of flowering plants suitable for the purpose are allowed to grow in the intervening spaces. This use of the flagged path for the growth of low growing perennials and annuals is sometimes carried so far that the path becomes a thing to look at rather than to walk upon, or at all events to be used in this way with circumspection. There are, however, certain low and close growing Alpines which can stand a good deal of walking upon with impunity, and being practically evergreen add an attractive feature to the path at all seasons of the year. Such, for instance, is *Arenaria balearica*, a perennial which, with its vivid green foliage scarcely

more than an inch or so high and tiny white flowers, thrives well in the crevices between the stone flags.

The initial expense of laying the flagged path makes it, of course, more or less of a luxury, but once well laid it is not costly to maintain, and it has manifest advantages as a *trottoir* over the gravel walk, an important one being that it can be used very soon after a downfall of rain.

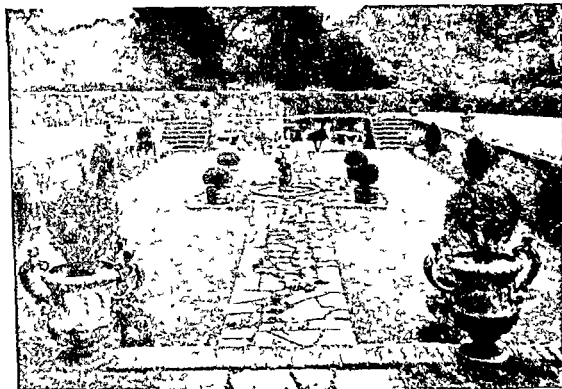
Undesirable weeds are apt to find a lodgment and if not promptly removed may not be easy to get rid of, but almost every kind of garden path, even the asphaltic abomination, is subject to this evil. Bricks and tiles are occasionally used for paving garden walks, and our illustrations show one example of the use of red brick which is very effective. This is the garden of Sweet Smells and Savours at Friar Park, Sir Frank Crisp's residence near Henley.

All these illustrations are from photographs by Mr H. N. King, to whom facilities were given by the respective owners, whose courtesy in allowing their publication we desire to acknowledge.



THE DUTCH GARDEN, BALLS PARK, HERTFORD (SIR GEORGE FAUDEL PHILLIPS' PART)

Paved Gardens



THE SUNK GARDEN, HANOVER LODGE KEEW'S PARK (ADMIRAL SIR DAVID BEATTY)



"STEPS IN THE WALL" GARDEN, NUNEHAM PARK NEAR OXFORD (RT HON LEWIS HARCOURT, M P)



THE DUTCH GARDEN WASHINGTON PALACE (H R H THE PRINCESS LOUISE)



THE DUTCH GARDEN HOLLY HILL STONE POCES (V A JUDD ESQ)

Paved Gardens



THE SU A GARDEN, FAN ANS I ALL, I ERTS (KY CROFTS)



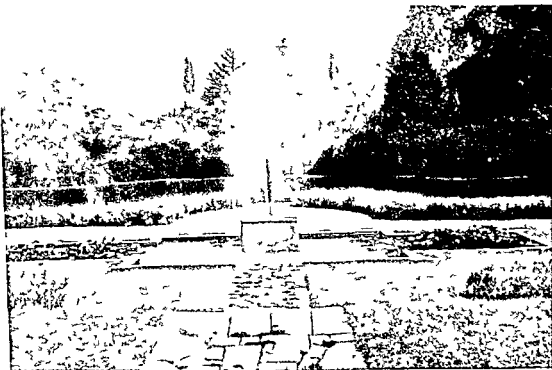
THE LA ENDER ALA REGAL LODGE, NEAR NE AKKET (ADY DE BATH)



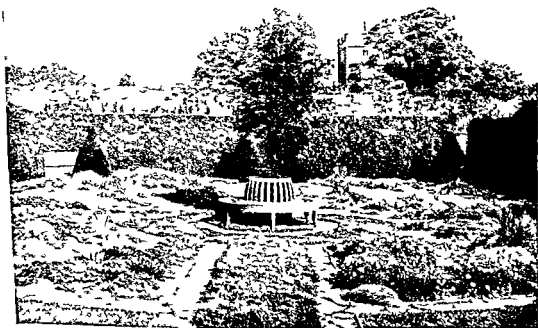
THE GARDEN OF SIRETS ELLS AND SAVOURS FRIAR PARK HENLEY (S R FRANK CRISP BART)



THE SUNN GARDEN REGAL LODGE NEAR NEWMARKET (LADY DE BATHURST)



THE SCENTED GARDEN HATFIELD HOUSE (THE MARQUIS OF SALISBURY)

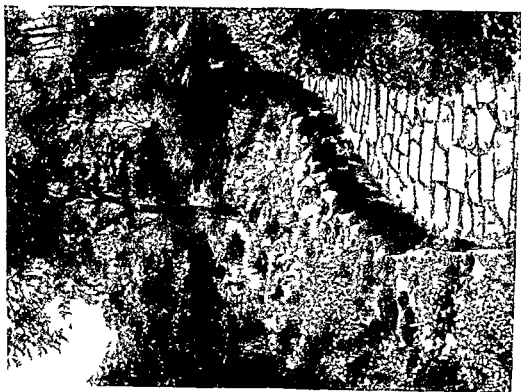


THE THYME GARDEN ST FAGAN'S CASTLE NEAR CARDIFF (THE EARL OF PLAMOUTH)

Parad Gardens



FAIRLAWE ARNT (N. GAZALET ESQ)



THE AORANE GARDEN, JOLLAND HOUSE, KENSINGTON
(THE COUNTESS OF ILCHESTER)

STUDIO-TALK

(From Our Own Correspondents)

LONDON—Coloured plaster relief is not, perhaps, so frequently used for the interior adornment of buildings as its special qualities entitle it to be, but a very interesting series of wall decorations in this material has been recently completed. This is the ballroom at Messrs Deller's new restaurant at Exeter, and the decorations are the joint work of Mr Arthur Glover, sculptor, and Mr James Williams, painter. There are fourteen figure panels, arranged as a frieze, and the artists have gone for their inspiration to English poetry, from that earliest lyric "Summer is i-cumen in" to Morris's "Eve of Crecy," choosing of course such poems as by their subject or sentiment adapt themselves for illustration on the walls of a ball room. The panels are on all four walls at a height of ten feet from the floor, and have a uniform depth of five feet. Each subject is complete in itself, but the scheme of colour, which is bright and rich, and includes a certain amount of gold binds the whole frieze together in harmony. The colours used in painting the finished plaster casts were oil colours with a special wax medium. The artistic partnership which has produced the work under notice has been a most successful collaboration and a very real one, for Mr Williams and Mr Glover have worked together in the same studio from the first inception of the scheme. All the purely ornamental plasterwork in the ball room and adjoining restaurant, apart from the coloured reliefs, is by Mr G P Binkart, and it was indeed under his aegis that the whole of the decoration was carried out.

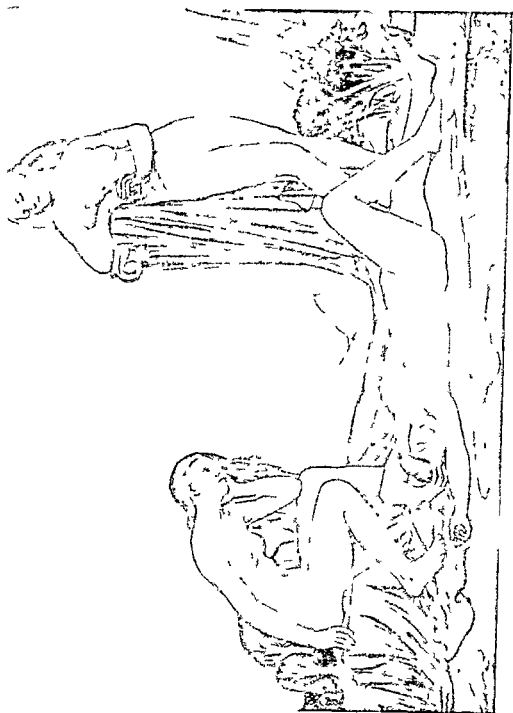
The decorative water colour by Mr Williams entitled *The Lament*, which we reproduce, is an interpretation of the spirit of Shelley's elegy on the death of Keats—"Adonais." It was exhibited at the Royal Academy as a pencil drawing, and has been shown also in its present coloured state at the International Society's exhibition. Mr Williams, after having been trained under Mr R G Hatton at Newcastle on Tyne, proceeded to the Academy Schools, where he had a successful career, holding

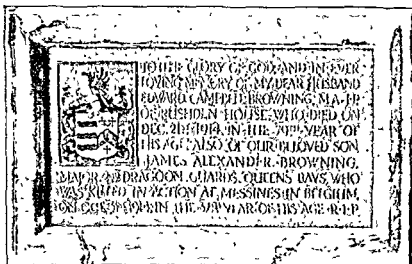
the Landseer Scholarship in painting twice, the British Institution Scholarship for three years, and also gained the silver medals for "The Decoration of a Portion of a Public Building," for "Composition in Colour," and for "A Cartoon of a Draped Figure." As this record indicates, he has given special attention to figure design and decoration. With these illustrations we include a marble group exhibited at the Royal Academy by Mr Glover, who as a student of sculpture was his contemporary at the Academy Schools.

The appointment of Mr Charles John Holmes to fill the office of Director of the National Gallery made vacant by the resignation of Sir Charles Holroyd was announced towards the



COLoured PLASTER RELIEF PANEL FOR A BALLROOM AT EXETER
BY ARTHUR GLOVER AND JAMES WILLIAMS





MEMORIAL TABLET IN BRONZE, WITH MARBLE MOULDINGS AND ENAMELLED COAT OF ARMS. DESIGNED BY TALBOT BROWN, ARCHITECT, MODELLED BY C. E. USHER, EXECUTED AT THE DRAYD WORKS, LEICESTER

end of July. Mr. Holmes has held the Slade Professorship of Fine Art at Oxford, and since 1909 has had charge of the National Portrait Gallery. He is a prominent member of the New English Art Club, at whose exhibitions he is a regular exhibitor, and he has published several books which give evidence of his wide versatility. At the National Gallery he will have as his principal coadjutor another frequent contributor to the New English exhibitions, Mr. C. H. Collins Baker, who was appointed Keeper and Secretary some two or three years ago, and who, like Mr. Holmes, while quite modern in his practice of art, has also shown a scholarly appreciation of the older schools. The office of Director, Keeper, and Secretary vacated by Mr. Holmes at the National Portrait Gallery will be held by Mr. James D. Milner, who has hitherto acted as Clerk and Acting

Assistant Keeper. The Gallery has been closed to the public since the beginning of last November.

We are glad to learn that the valuable services rendered by Mr. R. C. Witt as Secretary of the National Art Collections Fund have been recognised by his appointment as Trustee of the National Gallery.

A resolution of the Convocation of Oxford University to suspend the Slade Professorship of Fine Art and to appropriate the stipend to other



COLOURED PLASTER RELIEF PANEL FOR A BALLROOM BY ARTHUR GLOVER AND JAMES WILLIAMS



COLOURED PLASTER RELIEF PANEL FOR A BALLROOM

BY ARTHUR CLOVER AND JAMES WILLIAMS

purposes which was recorded in the "University Gazette" of June 14 does not seem to have attracted much notice in the Press but we were pleased to see a vigorous protest in the "Saturday Review" which rightly points out that in this time of war

every home of the humanities should cherish those permanent gifts of the spirit that enrich life and the mind, while forming a vital bond of union between to-day to-morrow and all the yesterdays in its story.

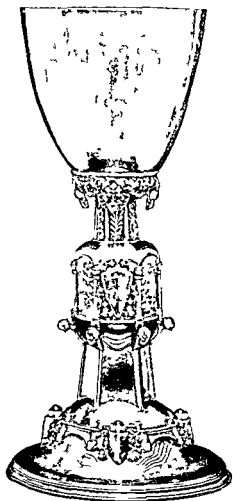


KNOWLEDGE

BY ARTHUR CLOVER



COLOURED PLASTER RELIEF PANEL
FOR A BALLROOM BY ARTHUR
GLOVER AND JAMES WILLIAMS

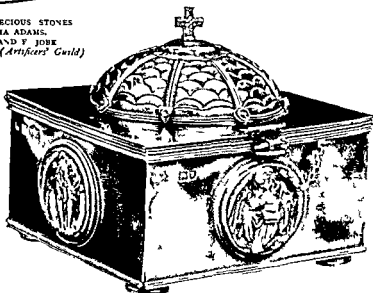


CHALICE IN SILVER AND PRECIOUS STONES
WITH ENAMELS BY CECILIA ADAMS.
MADE BY CHARLES MOXEY AND F. JOSE
DESIGNED BY EDWARD SPENCER (*Artificers' Guild*)

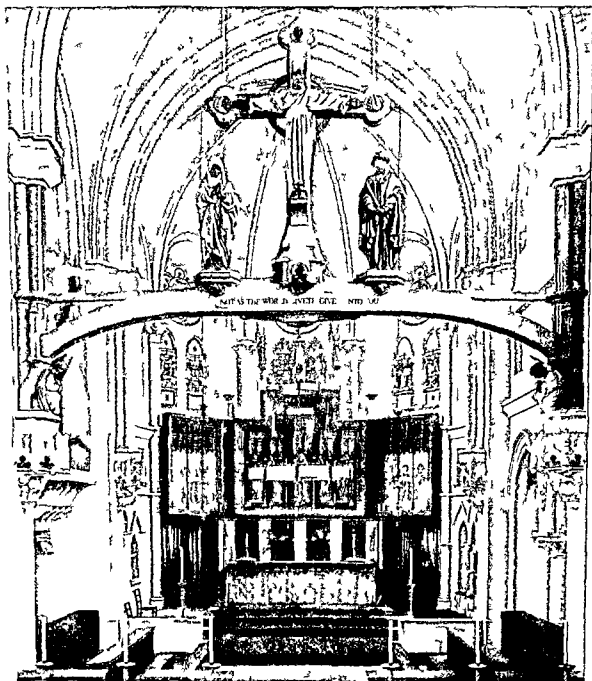
We include among our illustrations this month a reproduction of a memorial tablet in bronze with enamel enrichment, recently executed by the Dryad Works at Leicester, a firm which long noted for its cane furniture, has during the last few years added high-class metal work to the scope of its activities, two examples of ecclesiastical metal work from the Artificers Guild of London, whose productions we have had the pleasure of bringing to the notice of our readers

on frequent occasions, and lastly a view of the interior of the Church of St. Mary, Primrose Hill (Rev Dr Dearmer), showing a rood beam and figures lately erected therein from the designs of Mr Gilbert Bayes, as a memorial to the late Mr Thomas R. Way, to whose judgment and experience as a lithographic artist and printer the readers of this magazine owe those remarkably faithful reproductions of Whistler's pastels which are now so eagerly sought after by collectors

The designs and models for war memorials exhibited during the latter half of July at the galleries of the Royal Institute of British Architects as the result of the series of competitions organised by the Civic Arts Association were on the whole very disappointing. There were eight classes in these competitions, with prizes in books and money ranging from £1 to £50, the average amounting to a little over £10, a sum hardly likely to attract first rate talent, especially as in the case of these competitions the artists were expected to relinquish all rights in any designs to which prizes were awarded. It is not surprising under these circumstances that the response was so poor, but it is surprising that the jury should have given their approval to a set of designs which only in very few cases could be said to reach more than a mediocre standard, and even in those cases were open to objection as inappropriate to the purpose specified. And seeing that most of our rising



SILVER-GILT PYX DESIGNED BY EDWARD SPENCER
MADE BY CHARLES MOXEY PANELS BY J. BONNER (*Artificers' Guild*)



ROOD BEAM AND FIGURES ERECTED
AS A MEMORIAL TO THOMAS R. WAY
IN ST MARY'S CHURCH PRIMROSE HILL
DESIGNED BY GILBERT BAILES

young artists are now engaged in an infinitely sterner competition and therefore have no chance of participating in competitions of this sort, it would have been better perhaps to have postponed them till the end of the War, when the conditions in every respect would be more favourable

Mr Will Dyson's exhibition of cartoons at the Chemil Gallery entitled "The German View," revealed an artist who is hardly rivalled on technical grounds either by Raemaekers or by the Italian artists whose work has been shown in London. But the impression received from the exhibition is that preoccupation with style and regard for artistic beauty mean more to Mr Dyson than his subject. He is at his best when he represents not the Prussian but the victims of the Prussian system, even in Germany. His art is of an intellectual rather than an emotional cast, and he does not convince us that the cartoon is the natural province of his genius

We greatly regretted to see in one of the casualty lists published early last month the name of Henry Samuel Teed Director of the Whitechapel Art Gallery and Member of the Royal Society of British Artists who was killed while organising resistance to a German attack on July 25. Mr Teed received a commission in the Berkshire Regiment in August 1915 after training with the Inns of Court O.T.C., and went to the Front last January. The casualty list of July also contained the name of another artist, Second Lieut. Charles Kingsley Howe, also of the Berkshire Regiment, who fell in the advance on July 1. Mr Howe was a member of the teaching staff of the Goldsmiths College School of Art, and an exhibitor at the International Society's shows. He joined the Artists Rifles in September 1914 and proceeding to the Front in the following January received his commission a year ago, and took part in the heavy fighting at Loos and the

Hohenzollern Redoubt last autumn. He was 27 years of age

BRIGHTON—We give here reproductions of a dry point and a charcoal drawing by Miss Stella Langdale, a Brighton artist whose work is to be seen not only at local exhibitions but at some of the leading London shows such as those of the International Society, the Senefelder Club, etc. In the various forms of graphic art which she practises Miss Langdale shows due regard for the scope and limitations of her medium

The summer exhibition at the Public Art Gallery consisted of the collection of modern pictures of the Simplin Bequest to the town, and of a loan collection of portraits of the eighteenth century English School. The bequest includes important works by W. J. Muller, David Cox, Sidney Cooper, John Phillips, R.A., John Linnell and others, and works of such prominent Academicians past and present, as Alma Tadema, J. C. Hook, Thomas Faed, Sir E. J. Poynter. In addition to paintings there are in the bequest three remarkable decorative vases by Solon. A small room of the exhibition was devoted to a few invited works from contemporary and local artists



A Road in Italy

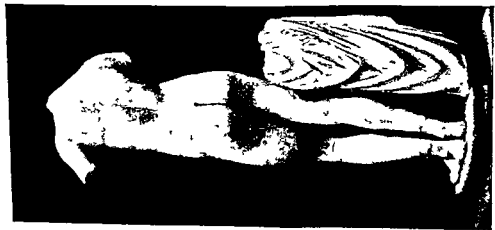
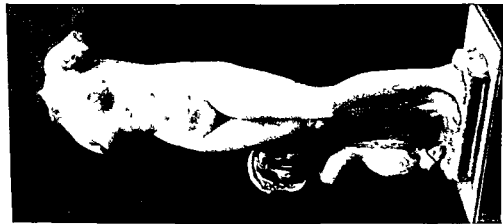
A ROAD IN ITALY"

Stella Langdale

DRY POINT BY STELLA LANGDALE



‘ IN THE NORTH COUNTRY EVENING ”
FROM A CHARCOAL DRAWING BY
STELLA LANGDALE



STATUE OF APHRODITE ANADYOMENE
RECENTLY DISCOVERED IN LIBYA

ROME—War, that takes away so recklessly and so much of the world's artistic riches, sometimes gives. The Italian conquest of Libya has brought quite casually the discovery of one of the finest gems of Greek art. This new Aphrodite Anadyomene, stepping from the waves and the sand was discovered on December 1, 1913 by soldiers digging to make entrenchments near the Forum of ancient Cyrene, and last year it was exhibited in the Museo delle Terme in Rome. War had already begun to rage, and so but few saw and fewer still found occasion to study the founding which when better known will rank amongst the half-dozen finest existing types of classic form.

There is nothing austere and forbiddingly god-like in the statue. It is a fine, well developed girl, taller than the average, that we surprise in the act of stepping from her bath and shaking her hair dry in the warm sea wind. The arms were raised above the head in this act. The graceful poise is ascribable to the fact of the breathing we can verily feel the profound heaving of the bosom, the natural effect of the bath and slight chill. The equilibrium on account of the statue's leaning to the right is consolidated by the rising dolphin. This attribute was probably greenish the scales being figured by metallic touches. The just discarded wrap, opaque and heavy in tone, threw into fine relief the pearly tints of the marble. There is little doubt about the statue's originality. The care and refinement of the kneading, the intense vitality of the marble, beneath which the hand can almost feel the form and movement of the

muscles the attitude and marvellous workmanship all these are qualities not to be found in a copy.

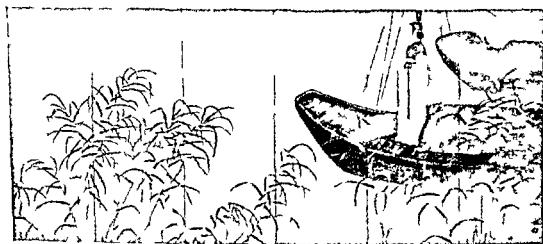
In spite of its realism the statue seems to belong to a relatively pure era of art. The form of the breasts is still severe, the moderate curve of the hips not effeminate at all. The ventral region has slight masculine lines. The whole body is visibly solid, the feet well flattened on the ground have even been taxed as too large. The motif does not exclude the influence of the correct, even academical fifth century art. The rhythm and the anatomy bring this school to mind, whilst the more slender proportions speak of the fourth century. Archaeologists have therefore ascribed it to a school that preserved in the fourth century the teaching of the fifth, yielding nevertheless to the



A PAIR OF LANDSCAPES

BY TAKASHIMA HOKKAI

(Non busho Art Exhibition Tokyo see next page)



A SINGER

(Along the Arakawa River in Tokyo)

BY TERAZAKI KOGYO

softer influences of the time. They have put forward the name of Lughnanor the Cornishman but one can be sure of nothing without seeing the missing head. From the merely effect of the point of view we miss the head not at all. A figure like this does not want the finish of a head. The sense of beauty complete and lacking nothing in itself when we look at it. We do not mind the missing head and after a time forget it.

WILLIAM R. BENEDICTS

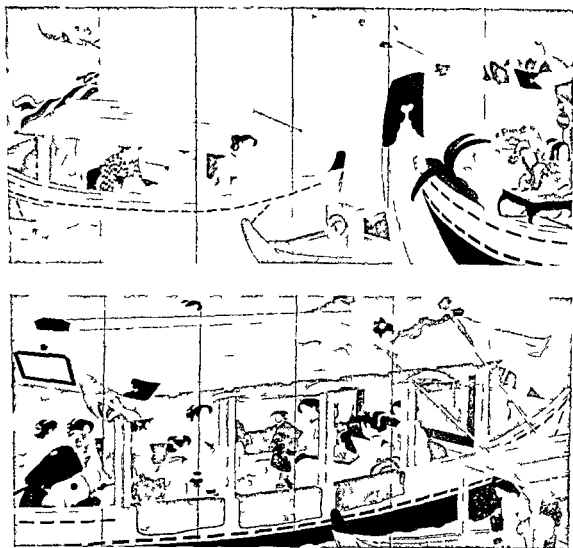
TOKYO—Nothing in recent years has given so much stimulus to our art as the celebration of the formal accession to the Imperial throne which took place last winter. Master weavers of Kyoto had been

busily engaged in the production of brocade robes for the participants in the ceremony which was observed in accordance with the time-honoured customs of the land. Certain designs and colours have come to be recognised as *gofoten kimonos* which means "in commemoration of the great celebration." For lacquer and cloisonné artists, potters and metal workers, it was a splendid chance to show their skill and talent. Great painters of the day were called upon to decorate the walls, panels and screens of the palaces used for the occasion. Furthermore artists of every branch were kept busy for presents were exchanged with a greater fervour than usual among the people who are fond of exchanging gifts. Above all the occasion was a self-inspiration for the artists.

Among all sorts of events which took place at the time of the great celebration two exhibitions stood pre-eminent judged from the art standpoint one a special exhibition of retrospective arts held in Kyoto in commemoration of the Imperial Accession the other the 9th Annual Art Exhibition held in Ueno Park Tokyo under the auspices of the Department of Education (Mombusho). Interest in this exhibition has grown in intensity from year to year—not only among the artists but also among the people at large until it has now come to be regarded as the greatest event in the art calendar of Japan. Of course like the Royal Academy in London and the Paris Salon it is viewed from different angles and often serves as a target for severe criticisms. However with slight

changes in the hanging committee and modifications in the classification of the exhibits the exhibition has grown in size and popularity. At the last exhibition there were presented before the judges 2158 paintings in the Japanese style of which 204 were accepted for exhibition 1346 paintings in the European style of which 147 were hung, and 192 pieces of sculpture of which only 60 were exhibited. In the course of a month nearly 185 000 people visited the exhibition.

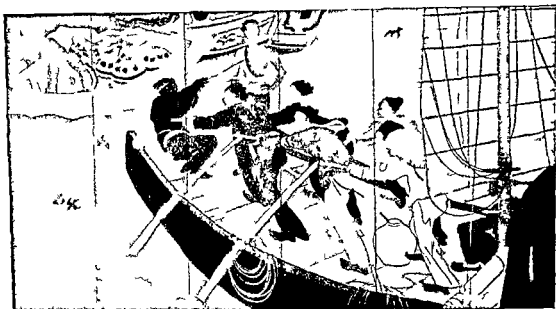
Works by members of the judging committee attracted considerable attention. In the section of Japanese paintings mention may be made of Terazaki Kogyo's *Mountains of Shinano* (scrolls) and *A Singer* a pair of screens reproduced on



PICNIC ON THE SUMIDA RIVER

(Mombusho Art Exhibition Tokyo)

BY KASURAKI KIYOKATA



A SOUTHERN CLASH

(Mont Ho Art Exhibit on Tokyo)

BY HAS MOTO KANSETSU

page 244 Takashima Hokkai's pair of landscapes (p 243) Komuro-Suuns *Autumn of Komagatake* (a pair of screens) and a summer landscape Arakijiro's *Flowers and Birds of Four Seasons* and Kichu Hobun's *Wagon Is* (a pair of screens). In the section of European paintings the works of the following judges may be mentioned — Okada Saburosuke's *Snare Scene in Isajima* Nakagawa Hachiro's *Summer Scene* Nakamura Guseitsus *Hono* and Choyo Kuroda Sekis

Portrait of Atom Kaku (p 248) Fujishima Takeji's *Odour and Sky* Mitsutan Kunishiro's *Fish Market* and *Bathing* and Wada Eisaku's *Sayohme*. Among the sculpture exhibited by the judges were Yonehara Unka's *Wilderness* and Pinebreeze both in wood Yamazaki Choun's *Minakami* (p 247) *Medicine Grinder* and *A Reward* all in wood Shinka Taketaro's *Eight Phases of Buddha* in relief *An Untraded Soldier* (p 247) in clay and *A Dancer* in wood



‘AN UNTRAINED SOLDIER
MODELLED IN CLAY BY SHINKAI TAKETARO
(*Monbusho Art Exhibition Tokyo*)

High awards were bestowed upon the following pictures in the Japanese style *Clearing Shower* by Kaburaki Kiyokata, whose *Scene on the Sumida River* (p 245) received a high award at the 8th Annual Exhibition, *Urashima* by Kikuchi Kei getsu, *Range of Snowy Mountains* by Kawamura Manshyu, *Mountains in Four Seasons* by Tanaka Raisho, *Hanagatami* (an insane woman) by Ujemura Shoen, *Kobukicho Past and Present* by Ikeda Terukata, *Summer* by Hirai Beisen, and *Hunting* by Hashimoto Kansetsu, whose *In a Southern Clime* (p 246) earned distinction at the Mombusho Art Exhibition of the preceding year, when also some of the others just named gained high awards

There has been a growing tendency to paint pictures of large dimensions with a view to winning a place at the Annual Art Exhibition it being felt that otherwise it would be difficult to attract popular attention. Some of the rolls and screens have occupied several yards of the wall, and some single subjects contained six or a dozen pictures in sets. Each year paintings of larger size but without any extra merit have made their appearance. This tendency has been much criticised, and an effort has been made to check it. Consequently, steps were taken by the authorities in charge of the exhibition to encourage pictures of small size

However, when the last exhibition was opened the visitors were disappointed in finding only very few small pictures. Another phase to be noted in this connection is the increasing popularity of *byin ga*, or “paintings of beautiful women.” A great number of artists, both those who paint in oil and those who follow the Japanese style, have taken to painting pictures of this character. Apropos of *byin ga* the appearance of an increasing number of women artists among the exhibitors is a point of interest

The Mombusho Art Exhibition reflects the life of our artists in all its phases. The struggle still continues among them—the struggle to free themselves from the bondage of their tradition and express themselves in the light of present day life more freely than they have hitherto been



“MINAKAMI
WOOD SCULPTURE BY YAMAZAKI CHOUN
(*Monbusho Art Exhibition, Tokyo*)

accustomed to To be sure, a great many are stumbling and faltering while others stubbornly hold to the r own. Yet a large number of aspiring artists are struggling bravely through the confusion of this transitional period in our art as well as in other phases of our national life HARADA JIRO

REVIEWS AND NOTICES

The Picture Rāmāyana Compiled and illustrated by BHAVANRAO SHRINIVASRAO alias BALASHYAM PANDIT PANT PRATINIDHI B.A., Chief of Aundh. (Bombay The Union Agency) 215 net. The Rāmāyana has been made familiar to English readers by Mr Manmath Dutt and though probably the number of those who have in this way become acquainted with the great epic is not large it has undoubtedly been instrumental in disseminating a better understanding of the vast population of India in whose lives this storehouse of legendary lore and traditional morals still exercises a deep-seated influence. As a further step in the same direction this

Picture Rāmāyana is to be cordially welcomed 'The great charm of the Chief of Aundh's book for English readers says Mr Kincaid who has contributed to it an outline of the narrative is that it places before them clear and definite conceptions of how the story presents itself to Indian minds Drawn by the Chief's skilful pencil we learn what the heroes their allies the monkeys and their enemies the demons of Lanka looked like according to the fancy of modern Indians A task such as this is beyond the power of an alien artist however accomplished as Lord Sydenham remarks in his sympathetic foreword in which he pays a tribute to the high character of the Chief as an administrator 'only

an Indian mind could make the selection which is most typical of Indian thought and only an Indian artist could present the pictures which correspond most faithfully to Indian imagination The pictures are sixty in number, and having apparently been executed in water colour, are all reproduced in colour with explanatory text facing each plate

Attraverso gli Albi e le Cartelle By VITTORIO PICA Terza Serie (Bergamo Istituto Italiano d'Arti Grafiche) 10 lire —More than fifteen years have elapsed since Sgr Pica brought out the first *fascicolo* of this work, which may be described as a series of illustrated monographs chiefly concerned with modern graphic art, and in the three *fascicoli* making up this third series the good typographic qualities which we have noted in the earlier instalments are fully maintained. As historian of the international exhibitions of art in Venice the author



PORTRAIT OF ATOMI KAKUI

OIL PAINTING BY KURODA SEIKI

(Mon In Ad Art Exhibition Tokyo)



ARTIST PRISONERS OF WAR IN THEIR STUDIO AT GIESSEN

has proved himself a close observer of developments in various countries, and in this publication too he reviews the work of artists of diverse nationality with rare acumen. Thus we find in this new volume essays on Carl Larsson and Anders Zorn of Sweden, Arthur Rackham and Frank Brangwyn of England, Steinlen, Raffaelli and Guys of France, and Alberto Martini, the Italian artist whose weirdly imaginative work the British public had recently an opportunity of studying at first hand in an exhibition at the Leicester Galleries, and Mr Brangwyn figures again with others in an interesting essay on 'L'Italia nelle Stampe degli Incisori Stranieri'. All the essays are abundantly illustrated with excellent reproductions of works by the several artists dealt with, and as a variation from the black and white text illustrations a few coloured plates are inserted.

We have received from Messrs Frost and Reed, of Bristol, a copy of their Catalogue of Etchings, Engravings, and Colour Prints, containing a large number of excellent half tone reproductions of works published by them. Prominent among these are prints after pictures by various Old Masters, English and foreign, the marine pictures of Mr Napier Hemy, the subject pictures of Mr Frank Dicksee and Mr Dendy Sidler, the landscapes of Mr Joseph Farquharson and Mr

MacWhirter, and original etchings and mezzotints by Mr Herbert Dicksee, Mr A. C. Meyer, Mr M. Cormack, Miss Dorothy Woollard and others. Miss Woollard's etching *Burnham Betches*, reproduced in our March issue, is published by this firm.

The picture postcard reproduced above reached us recently with the following interesting letter from the Prisoners of War Camp at Giessen:

To the Editor of THE STUDIO.

DEAR SIR,—We have received many numbers of THE STUDIO from Mrs. Humphrey [Secretary Prisoners of War Relief Fund] and she writes me that you were the kind donor. We appreciate them greatly and send you our most grateful thanks and best wishes.

The "we" are about twenty men, of many various artistic talents and qualities, from theatrical scenic painters to "Beaux Arts" painters.

I am sending you a picture postcard, which I hope will reach you, showing a corner and some men posed for the camera but who were not actually at work in these positions. From left to right are: 1 Algerian as model, 2 A. Staelens, a Belgian actor, 3 A. Venelle, Belgian student, 4 Patois, a French student of Nantes, 5 myself, 6 Dupont, a French architect, 7 Tisserre, a French caricaturist, 8 a Belgian student of arch tecture, 9 R. Drouart, a French artist, 10 a man who has left.

There are four British in the "we": A. Nantel, on "The Standard," Montreal, myself, and Alan Beddoe, student, Ottawa, are in Canadian regiments, and one man, a decorator in English regiment. The best artists here are Raphael Drouart, the students Venelle, Patois, and Beddoe, and Nantel and Tisserre, the rest are architects, decorators, furniture designers, etc.

Thanking you again for your kindly thoughts and actions, on behalf of the Giessen Art Fraternity—I remain, Yours truly, LEWIS RENATEAU

THE LAY FIGURE ON THE VALUE OF CARICATURE

'Why do you art people profess such an interest in caricatures?' asked the Plain Man. They always seem to me to be very trivial and unimportant things, and I cannot help thinking that it is rather undignified for an artist to do them.

I fancy you standing up for the dignity of the profession, exclaimed the Man with the Red Tie. "That is indeed a surprise! But I do not agree with you that caricatures are necessarily either trivial or unimportant—they can be quite interesting things with considerable artistic value."

'But surely a mere burlesque, exaggerated and purposely ridiculous, cannot have any artistic value,' said the Plain Man. "It is only meant to be laughed at, you cannot be expected to take it seriously."

"That depends entirely upon what you mean by taking it seriously," broke in the Art Critic. "Because the purpose of an artist's work is to cast ridicule upon something or somebody, it does not follow that what he does is ridiculous. His ridicule, indeed, would not be effective if his way of expressing it were not skilful and appropriate. If the funny story is told lamely its point inevitably disappears."

"Oh yes, that is true, no doubt," agreed the Plain Man, "but after all the only purpose of a caricature is to be grotesque. If it is grotesque enough you laugh at it, if it is simply silly you feel rather sorry that the artist should have made a fool of himself, but anyhow the idea must occur to you that he has wasted time which might have been much better employed."

"I will not for a moment admit that such an idea has ever entered my mind," protested the Man with the Red Tie. "On the contrary, I contend that caricature serves a really valuable purpose and that there is a definite place for it among the arts."

"Yes, and you might add that it has the warrant of very respectable antiquity and that its traditions are not undistinguished," remarked the Critic. "But I am not quite prepared to accept the statement that the only purpose of caricature is to be grotesque. I do not deny that the element of humorous exaggeration enters into much of the work which can be included under this heading, but there is often trenchant satire as well, and shrewd realisation of character, and when the caricaturist is a man of capacity there are technical

qualities which command respect. Things of this order cannot be dismissed as merely ridiculous."

"They cannot be accepted as serious works of art, all the same," objected the Plain Man. "They are not elevating, they teach nothing, and what you call their humorous exaggeration gives them a sort of flippancy that is rather irritating. What humour, for instance, is there in distorting a man's features into something unhuman?"

"Has someone been drawing a caricature of you?" chuckled the Man with the Red Tie. "Is that what inspires these criticisms?"

"Oh, do not limit caricature to personal parody," interrupted the Critic. "That is only one of its applications, and where, as sometimes happens, it is carried to extremes and attracts attention merely on the strength of some gross and unnatural exaggeration of the physiognomy, it has certainly not much claim to consideration as a work of art, though on the other hand, if the exaggeration is kept within reasonable bounds and amounts to no more than a slight accentuation of some personal peculiarity or facial characteristic, it is perfectly consistent with the recognised canons of art. But I have in my mind a more important idea of this type of art. A caricature by an artist who has intelligence and wit, and the skill to express himself, has unquestionably an educational value."

"But what can we learn from it?" asked the Plain Man.

"You can learn what a man who observes shrewdly and thinks with originality has to say about a good many subjects," replied the Critic, "and his views influence you all the more because they are expressed with a touch of humour. Look at the political caricature—how it sways public opinion and helps on the developments of party warfare. Look at the war cartoon—how it brings home to us the issues in which we are concerned and strengthens our faith in the justice of our cause. Look at the satirical drawing—what a commentary it provides on the doings of our public men and how it helps us to correct our social follies. Do you think a serious, solemn painted sermon would be half as persuasive as any of these? Why, the very fact that their flippancy irritates you proves that you are moved by them more than you think."

"And the good they do me is to be measured by the amount of discomfort they cause me," commented the Plain Man. "Well, education is always a painful process."

'Il faut souffrir pour être sage,' laughed the Man with the Red Tie. THE LAY FIGURE.

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THE WEDDING OF ST GEORGE
WATER COLOUR BY D G ROSSETTI

THE STUDIO

THE TRUE ROSSETTI BY T MARTIN WOOD

THE acquisition of the late collection of Rossetti water colours for the National Gallery of British Art is one of the events in the history of the National collections upon which the nation is most entitled to be congratulated. To appreciate the importance of the acquisition it is necessary to recall that we have in these water colours the true Rossetti—that is the Rossetti whose influence was perhaps the most vital of all those that contributed to the Parnassian movement in England—a movement that opposed itself to certain aspects of industrialism that threatened to lower national ideals.

In every artist's life, work there is one moment that for him is truer than any other. There is a moment when what is most purely of his self finds absolutely free expression. Some artists find themselves as the phrase is in their first manner sometimes to lose themselves again others are late in coming to themselves. An artist changes it may be said that he is not always the same artist an influence more powerful than himself may momentarily absorb him and for the time seem to destroy in him something that was his very own. Or losing interest in life his condition will be reflected in his art by diminished intensity. The characteristic of the greatest art of the world is its intensity.

Rossetti's art was never so fully charged as in 1857 when he produced the series of

water colours which we have under review. These water-colours show a pattern in each case rich in that sheer music of design that is associated in our minds with primitive art—a music that Post Impressionism appears to think it can revive merely from its own consciousness that such music can be created.

I was permitted to see the Rae water colours on the very day that they arrived at the Tate Gallery, good fortune having brought me to the Keeper's



THE BLUE CLOSET

WATER-COLOUR BY D. G. ROSSETTI

(National Gallery of British Art)

Office on that day, and I remember remarking on a puny of pattern in them at which the Post Impressionists seem to aim. I was naturally interested therefore to find this very point taken up by Mr Roger Fry in the pages of 'The Burlington Magazine'. I am unable to accept from that critic his oppressive theory of the limitations of art

in art. Desire can make itself felt through a work of art, but it must be the lyrical desire that life should assume a selected aspect. It must express the will that would impose on life its own taste. It is thus that art is influential creative. The greatest artists are not the receptive ones however perfect their craft but those who wish

And I cannot believe that the enduring element in art is often the one of which the artist is himself most conscious. Nor can I believe that a work of art becomes more a work of art as it stands clear of all the cluster of associations which the objects it represents may summon to our mind. The advocates of what they term "significant form" insist that we should value a picture for what it is in itself and not for what we can bring to it, every person bringing something different to it. But as a matter of fact does not consciousness itself function as a process by which we advance towards the impression which we receive did not vision—which now seems such a passive faculty—once receive its impressions by putting out antennae? I cannot reconcile myself to a theory by which of all the thousand things a picture holds out to the spectator, he is only entitled to take two or three about which he has received instructions in a "manifesto."

In Rossetti's art of 1857 there is a quietness of which there is no sign in the distempered mood of his later period. Therefore it may seem paradoxical to urge that in 1857 his art is more fully charged with feeling than at a later stage. But just as we may claim that everything that can find expression in art is legitimate to it, so there are some things for which expression cannot be found

to impose their desire upon the world, because in any other shape life is unendurable to them. We can mark the entrance of the "artist" into Philosophy or any other field by this determination on his part.

Desire, as we have described it, finds its natural means of expression in art. It is visible in all influential art. It is to be felt in the "Rae Rossettis," in that very passion for the romantic which Mr Roger Fry misinterprets as "anti-quarian curiosity." But desire of this kind is as different from the love sickness which seems to wreck Rossetti's later art as it is from the desire of a man with a headache for a pillow. There were certain things about Rossetti latterly to which he could no more give expression in painting than he could to a headache.

In Rossetti's later art the presence of main lines of design is less obviously felt. The accessories do not fall in with the mood and therefore they do not—as does the intertwined necklace in the beautiful picture *Monna Ianna*, for instance—fall naturally in with the rhythm of design. The

accessories are treated illustratively, photographically—they are accessories but not accessory to the design, and the artist is in a state of mind when his eyes are almost closed to objects which at one time had each their separate meaning for him. There are whole tracts in his canvases then where



'DAMSEL OF THE "SANCT GRAEL"
WATER-COLOUR BY J. W. ROSSETTI
(National Gallery of British Art)



CHAPEL BEFORE THE LISTS
WATER COLOUR BY D G ROSSETTI



' THE BELOVED FROM THE OIL
PAINTING BY D G ROSSETTI

mere paint itself has to do duty for the beauty which paint should represent

The beauty of Rossetti's *Monna Lanna* is not to be denied but it is of the kind that was so soon to over-ripen in his pictures and fall with a crash. It is not possible to deny luxuriant rhythm

in the lines of the leaded necklace as they cross and under the line that seems to sweep behind the head and fan from one shoulder to the other, or in the placing of the hands and the disposition of the hair. If we were to take the main lines of the whole design and abstract them from their context, as in imagination it is not so difficult to do. I suppose we should be anticipating the Post-Impressionist and it would not be possible to deny the music of the lines. But we maintain that they could not have been planned in the abstract

for "in the words of Spenser *soules is forme and doth the bodie make*

Design can sometimes be still

as well as rhythmic, holding our attention at a point by the mystery of something hidden there. In a great work of subjective art the whole canvas seems illuminated from within nothing appearing on the surface that does not seem like thought itself in shape. Why should we wish the art of painting to take a lower place than this, as it must if it is only to speak between the artist and the spectator in their vision and not between them in the *thought*? Mr Fry infers that the intensity of

facial expression in some of the 1857 water-colours is a disturbing element in the pattern. But is it not the flame within the lantern does it not indicate the place of the heart in the frame of the design? Painting that is truly subjective has always been concerned with rendering facial expression—

not in the sense of dramatically representing joy or sorrow, but in that of reflecting temperament and it is in spite of himself that the artist's mood burns its way in the canvas and the face at last in the picture is in the profoundest sense his own

Design is always the language of feeling rather than of vision interpreting the fall of drapery and the spread of tresses as apprehended by sympathy rather than by observation—acting as it were, by a knowledge obtained in a caress rather than by a glance. This is the key to the understanding of rhythm in design. It explains the logic of lines in Greek sculpture. Drapery does not fall like that, but



MARY MAGDALENE" WATER-COLOUR BY D. G. ROSSETTI
(Now at Gallery of British Art On Loan)

it would do so if it obeyed the law of movement alone, as sympathy can anticipate it in advance of vision. In all this we have the only secret of grace in design and the explanation why the great masters of design were hardly conscious of departure from Nature

Since I began to write this article the drawing *The Passover in the Holy Family* has become the property of the National Gallery of British Art. There is every prospect that the drawings *Mary of*



THE TUNE OF SEVEN TOWERS
WATER COLOUR BY D G ROSSETTI



*(National Gallery of British Art
Presented by the National Art
Collections Fund)*

THE PASSOVER IN THE HOLY
FAMILY WATER COLOUR
BY D G ROSSETTI

The True Rossetti

Nazareth and Mary Magdalene illustrated here, at present on loan at Millbank, may be added to the permanent collection. These three works with their exalted sentiment also represent the true Rossetti. The design, *The Passover in the Holy Family* was commissioned by Ruskin. Two designs for the subject were submitted to him, and Rossetti was instructed to proceed with the one we illustrate. On the occasion of a visit to the artist's studio Ruskin carried away the drawing in an unfinished state, refusing to listen to Rossetti's protests. He had seen too many designs that he had commissioned ruined in the end, in his opinion by the artist.

Ruskin prized *The Passover* more than any of his friend's works. He delighted in its naive realism, and strongly represented a reference to it as a symbolic work, replying 'I call that *Passover* plain prosy fact. It was the only work by Rossetti that remained in

colours, than to draw upon information about the separate works that is accessible in every public library.

For convenience I have referred to the acquisitions from the Rae family as the "Rae" water colours. They were originally executed for

William Morris, who to obtain capital for his business sold them to Mr Rae. The two oil-paintings *Monna Vanna* and *The Beloved*, which, with *Fa 105 Mistress*, also came from the Rae Collection, belong to Rossetti's early Chelsea period, being executed about 1866. It was of work of this time that Ruskin was thinking when he claimed that Rossetti's name should be placed first of men who had raised and changed the spirit of modern art. Soon after this date Rossetti's work ceased to excite the admiration of Ruskin and authoritative opinion of to-day has echoed the judgment of Rossetti's friend



"MARY OF NAZARETH" WATER-COLOUR BY D. G. ROSSETTI
National Gallery, London



"FAZIO'S MISTRESS" FROM THE
OIL PAINTING BY D. G. ROBBETTI



MONNA VANNA FROM THE OIL
PAINTING BY D G ROSSETTI

The Art of Joseph Crawhall

THE ART OF JOSEPH CRAWHALL BY A STODART WALKER

ON the death of Joseph Crawhall I was given the opportunity, in the columns of a London daily of reflecting upon one of those curious anomalies that find most marked expression in the estates of Art presenting the case of this distinguished craftsman as probably the most outstanding example in recent years. Literature full of strange contradictions in its personal elements does not afford a case so anomalous. I cannot recall any writer of the first rank that had not a recognition among those busy with the politics of letters. Even such an exotic artist as Francis Thompson with an appeal to an audience that must have been very limited was on the lips of critic and public alike. Joseph Crawhall regarded by many of his brother workers in Art as the most gifted exponent of his craft was hardly a name to many who sat in the seats of authority and to many of those who took more than a summary interest in the Arts. To his co-workers to men like Sir James Guthrie Mr Lavery Mr Walton and others he was something of a religion if the expression may be

begged to serve fitly the mental and emotional attitude.

Mr Lavery wrote to me "I believe Crawhall to have been the truest artist of the Glasgow men, and, as far as I know, the best in England. Certainly his influence was greater than Whistler's and he exemplified the latter's definition of finish in a manner that the Master himself did not always reach. I cannot remember the precise words used by Whistler but they were to the effect that a work of art was complete when the means taken to bring about the result had disappeared. Others have paid their tribute in terms as enthusiastic and backed by equal conviction and I am sure that Joseph Crawhall troubling himself little as to the destiny of the prizes offered by the self-constituted authorities, and caring nothing for the rhetorical appreciation of fools, would regard this appreciation of a fellow worker whose judgment he valued as fit enough reward for his sensitive and selective efforts in the craft of fine art.

The work of Crawhall however is not difficult to comprehend even by the crowd. For such superb artistry it is indeed curious how easily understood it is by the man who has only looked upon Nature with his own naked vision and has



"WHITE CRANE"

The Art of Joseph Crawhall

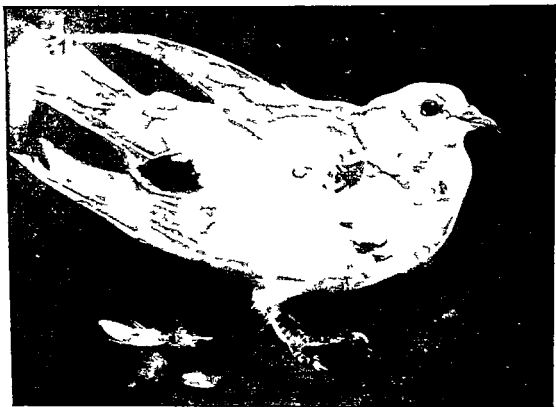


MAGNIFIANT PEACOCK'S FEATHER

WATER COLOUR BY JOSEPH CRAWHALL

never sought the interpretative medium of the artist. Such a man of course will miss the subtleties the finesse of the achievement. He may see what is done with only a vague recognition of the selective gift and the genius of elimination which has achieved the end. To appreciate the artist it was necessary often to understand the method of the man. Crawhall's personality was quite unique. Whistler admiring his art had no great liking for the man and spoke of him as 'going about with a straw in his teeth'. Crawhall however with this homely accompaniment was acting as a keen and shrewd observer of character. Very reserved except in the company of intimate friends he was possessed of much quaint humour, and had a passion for odd types and unusual incidents. His steady, penetrating eyes always gave the impression that nothing could escape him. In the early eighties, when James Guthrie & A. Walton Whitelaw Hamilton and Crawhall were living together at Cockburnspath where their names are revered to-day by the lairds of Dunglass and the intelligent peasantry Mr Whitelaw Hamilton told me that he had seen Crawhall spend over an hour leaning on the gate of a sheepfold observing always observing. Then he would return to his room and quickly produce some charming drawings of sheep amidst the pale toned Berwickshire pastures. His method was to absorb thoroughly

his subject and then, away from the model to express in art, with rapidity and with absolute success the mental picture. He always mastered and memorised the essentials both of form and colour before he approached paper and paint. As examples of his keen power of observation and his wonderful memory we need only refer to the remarkable insight which he shewed in the eyes of his birds, in the action of their legs and the 'flow' of their plumage. All were deft, certain unerring graphic masterly, so masterly indeed as to inspire wonder. The presentment was one of life and of life only to be observed to the full by the artist. He taught us more of biology in the mass than all the scientists put together. He caught in a flash the mannerisms and the individualities of his subjects such as the ungainly leisure of the duck the placidity of sheep and the distinctive differences of horses. Two such men as Landseer and Crawhall are at the antitheses. In the latter case there was no humanising of things essentially unhuman. His horse was a horse not the soul of a man beaming through the carcass of a horse. In the face of one of his dogs we see the character of a dog not of a human being. His horses were alive there was nothing of the Troy or the Rowland Ward about them. With a great love for animals, over which he exercised an almost uncanny influence he came to them with the



"WHITE DOVE" WATER COLOUR
BY JOSEPH CRAWHAIL

The Art of Joseph Crawhall

method of the great portrait painter. He wrote like Sargent and Guthrie, their individual significance in paint. Every duck, every horse, every parrot had its personal character as certain as every sister male or female that sat on the throne of the portrait painter. He did not portray animals in the general, but in the individual.

It is agreed by all who knew his history well that Crawhall never passed through the usual 'amateur stage' of the artist. His earliest efforts reveal a strong decorative tendency and a fine certainty of handling. To quote Whistler's phrase, his drawings were 'finished from the beginning'. His work exemplified more than that of any other modern craftsman the difference between mere picture making and art. His influence in this direction was great: all those with whom he associated have admitted the lesson they learned from him with an enthusiasm which has little of the forced or manufactured spirit of the testimonial. In Scotland at least he shares with Guthrie the honour of being one of the fathers of modern painting. A proof of this attitude of his contemporaries, it is interesting to recall an occasion when the late Phil May declared to Mr Walton that Crawhall was the only man living who in the matter of drawing could to use his own expression 'give him points'.

Mr Walton in recalling this frank admission told me also many interesting facts of Crawhall as a boy. When he was seventeen a menagerie came to Newcastle and Crawhall would spend all day and nearly every day making studies going off early after breakfast with his luncheon in his pocket and returning late in the evening. All the work he did in these younger days was in water colour and all his drawings he quickly sold. While spending the summer with

Guthrie and Walton in Lincolnshire two years later Crawhall painted a large canvas in oils of a white cow. This was sent to the Royal Academy and was hung on the top line in the same gallery where Guthrie had his famous *Goose Girl* hung above the refreshment room door.

It was soon recognised that Crawhall had not the ordinary ambition of the painter. Alexander Reid of Glasgow bought every drawing that he produced but so difficult was it for him to get Crawhall to produce that he was compelled to send him water-colours and paper whenever he wanted a picture, the artist neglecting even to keep himself supplied with painting material.

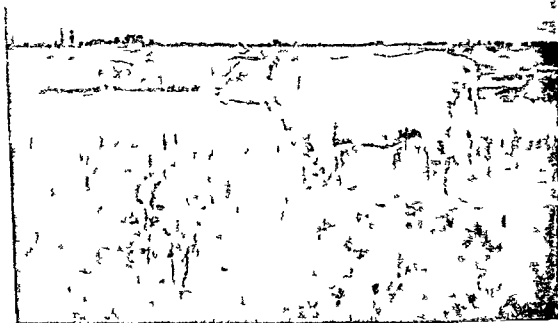
Crawhall started painting on fine holland simply because he had no paper at hand. He found the holland beside his sister's work box. I remember a time when we were very anxious to secure a drawing by Crawhall for the Scottish Modern Arts Association, and I approached Mr Walton on the matter. He assured me that the only way to obtain



PIGEONS

WATER-COLOUR BY JOSEPH CRAWHALL

The Art of Joseph Crawhall



A LINCOLN HIRE MEADOW"

OIL PAINTING BY JOSEPH CRAWHALL

one was to lock Crawhall in a room with paper and drawing materials, and then the drawing would be forthcoming.

In this matter of non-production Crawhall's entire lack of the merely commercial instinct may be gauged from the fact that if he were interested in children he would make drawings for them in their scrap-books, which were as dexterously and as complete as any of his exhibited pictures. He would make these masterly sketches while the children sat on his knee and would at times go on for hours producing picture after picture, with the result that much of his best work is to be found scattered throughout the country in the books of those who as children were entertained by him in this way.

Walton that if he had lost both hands he would still be able to draw and paint with his foot." Crawhall replied that he thought it would be rather an improvement.

During his stay of about three months at Paris in the year 1887 Crawhall attended daily at one of the ateliers, but the methods practised there had little interest for him and his studies from the nude were totally different in treatment from those of the other students. His independent outlook was in no way affected by the minutely modelled drawings around him. An interesting collection of sketches made during the Paris sojourn was unfortunately lost or stolen prior to his leaving the city. These drawings consisted of a curious variety—horses and dogs seen in the streets and many wild animals.

WATER-COLOURS BY D MURRAY SMITH, A R W S

IN a previous issue of *THE STUDIO* (Vol LXIII) a number of landscapes executed in oils by Mr D Murray Smith were reproduced. In the present article we shall consider briefly some landscapes in water colour by the same artist. And let us say at once that, while fully appreciating the fine qualities that give distinction to his work in oil, we venture to think that it is in his water colours that Mr Murray Smith's art finds its happiest expression. That the medium is particularly well suited for the rendering of English scenery is a fact which is generally accepted and in that fact lies the secret of the undisputed position of the English school of water colour painting from Paul Sandby down to the present day. The peculiar atmospheric effects and subtle contrasts of light and shade form the principal charms of the English landscape, and these are more readily suggested in water-colour than in oil.

We have only to glance at the drawings reproduced in these pages to realise that here we have an artist who not only possesses a strong feeling for the beauties of the English countryside, but one who is also equipped in a high degree with those gifts necessary for the successful rendering of them. Essentially an individual artist, he is content to interpret Nature in his own way, thus giving to his work a personal note which adds considerably to its interest and appeal. His landscapes are something more than mere copies of scenery. They are the manifestations of a mind imbued with poetic feeling expressing itself through the many phases of Nature. At the same time he realises the various aspects of a composition with a simplicity of means which is entirely agreeable and satisfying. His broad outlook enables him to note at once the essential features of a landscape, yet he does not hesitate to modify such details as would be likely to interfere with the spirit and romance of the scene, nor, on the other hand, to accentuate those which thereby add to the general harmony and balance of the drawing.



* THE PLAIN OF WORCESTER FROM GREAT MALVERN

(The property of Rowland Houghton Esq.)

BY D MURRAY SMITH A R W S.

Water-Colours by D Murray Smith, A.R.W.S.

It has been said of his compositions that they show a certain formality in the arrangement which reveals him as the master of his subject and not subservient to it.

That he has a marked predilection for the flat open landscape, where the eye is carried far away into the distance, may be gathered from the reproductions shown here. As an instance of this we cannot take a better example than *The Town of Horchester from Great Malvern* (p. 23) a spacious composition in which the clever suggestion of distance is only surpassed by the fine atmospheric qualities and the masterly treatment of the sky. This drawing is executed in the artist's broadest and most vigorous style, and as a direct transcript from Nature is both stimulating and refreshing. It reveals a power to visualise the original impression of a scene so as to convey the effect of spontaneity. Equally successful is the drawing *Near Christ Church, Hampshire* (p. 25) in which, with a liquid brush and a judicious treatment of light and shade, the artist expresses the charms of a typical English landscape. The painting of the sky and the effect of the heavy clouds upon the foreground and distant hills are worthy of careful

study. This drawing like the one mentioned above, suggests a feeling of freshness and the open air which will appeal to every lover of the country.

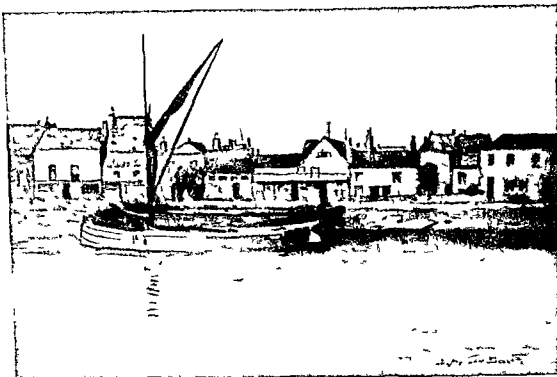
As an example of Mr Murray Smith's remarkable simplicity of method *Among the Hampshire Hills*, reproduced in colours, is particularly interesting. Here again the skilful treatment of light and shade plays an important part in the composition. Though not quite so freely handled as the two drawings just mentioned, this work attracts by its subtle harmony of colour and quiet dignity. As a study of cloud painting alone it is a notable achievement. The solemnity of the scene, intensified by the absence of any human element or habitation, is rendered with strength and simplicity together with commendable restraint. The second drawing reproduced in colours, *Cardiff from the Wenallt*, if hardly so characteristic of the artist's work in water-colour, is interesting on account of its somewhat unusual colour scheme. It is an entirely satisfactory composition and one which cannot fail to arrest the attention. The city in the distance is deftly suggested, while the beautiful tones of the landscape give distinction to the drawing and place it amongst the artist's



"PENARTH HEAD GLAMORGANSHIRE"

BY D. MURRAY SMITH, A.R.W.S.

(The property of W. A. La Farge, Esq.)



'STRAND-ON THE-GREEN, KEW'

BY D. MURRAY SMITH, A.R.W.S.

most successful achievements. He has visualised the scene with a happy sense of composition and has interpreted it with a simplicity of means which reveals his mastery of the medium.

Another Welsh subject, *Penarth Head, Glamorganshire* (p. 24), is possessed of sober truthfulness. The quiet depth of tone in the middle distance is accentuated by the light on the far-off headland. Here again we must admire the ease with which the artist preserves the effect of spontaneity. The beauty of the tone values, the suggestion of light and air and sense of spaciousness all combine to make a very pleasing and successful composition.

Few subjects round London have in recent days inspired more artists than Strand-on-the-Green, that picturesque row of riverside houses near Kew. Mr Murray Smith's rendering of the subject, given above, affords him an opportunity of showing that his draughtsmanship is sound, though those who are acquainted with his etchings require no proof of that fact. His drawing of *Strand-on-the-Green* is in every way a delightful work and an interesting record of one of the prettiest spots near London.

Looking at these examples of Mr Murray

Smith's art, one is convinced of the fact that he is carrying on the best traditions of the English school of water colour painting. While there is in his work an entire absence of violent colour effects, such as one finds in the productions of the younger and more aggressive landscapists of to-day, he is essentially a modern who, though ready to learn from the past, is continually looking forward. A sincere love of and reverence for Nature are revealed in his drawings, conveying the impression that he is in complete sympathy with his subject, and it is this spirit which pervades and beautifies his work. In his endeavours to interpret the various manifestations of Nature he realises what Constable meant when he said that "the landscape-painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids." Indeed, his treatment of cloud effects is the dominating feature of many of his most successful drawings, as will be seen from those examples which are reproduced here, and in devoting himself so assiduously to the study of this important phase of landscape painting he increases the artistic significance of his work.

E. G. HALTON



THE ETCHINGS OF ROBERT SPENCE, R.E.

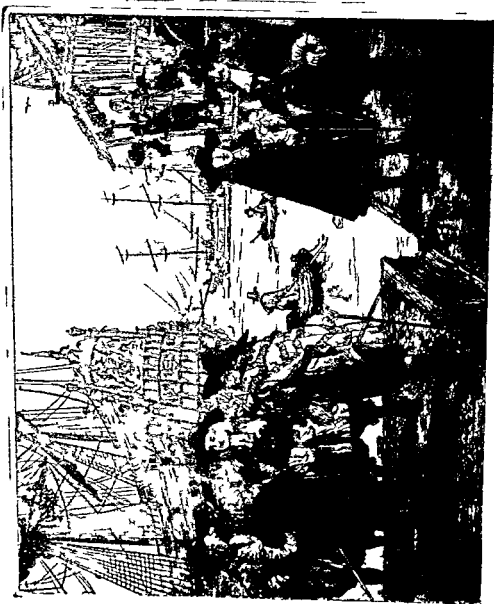
THE seventeenth century was a stirring and picturesque age in English history, it was a period that has touched the imagination of several of her modern artists, and amongst others it has appealed very closely to Robert Spence, one of the best of living English etchers of genre. A Quaker by an entry and birth, he not unnaturally has been keenly interested in the sect which sprang up in the middle of the seventeenth century in England. And it is George Fox as the founder of Quakerism, and his doings as related in his Journal, that have attracted Mr. Spence strongly and furnished him with many motives for his plates. Though other subjects have appealed to him from time to time, namely scenes from early Northumbrian history, the Wagnerian musical dramas, and occasionally the modern life of to-day he has more often returned to his favourite period, the seventeenth century life of England or Holland. But the doings of George Fox and another famous dissent, Samuel Pepys, of Oliver Cromwell and Isaac Walton, figure mostly amongst the artist's subject matter for his plates.

The quaint form of lettering which serves as

titles and always accompanies the Fox subjects, is adopted from the seventeenth century letter press type of a first edition of Fox's Journal, and thoroughly harmonises with each subject and its treatment as an etching. In all these, and also in the plates relating to Pepys and Cromwell, Mr. Spence's finest qualities as an etcher reveal themselves. They show much imaginative power, they are full of quiet, intimate realism, and have a unique historic sense.

Mr. Spence's life so far has not been eventful. Born in 1871 at Tynemouth, his first etching was done when he was twelve years of age under the guidance of his father, himself a keen amateur etcher. After a course at the Newcastle Art School he entered the Slade School in London in 1892, where he worked for three years under Professor Frederick Brown and subsequently completed his art school training in Paris in the studio of Cormon. He had, however, no regular and strict training as an etcher, except the careful study of the work of the great masters of that art. In 1898 he joined the Royal Society of Painter Etchers, and having gradually advanced in skill and proficiency, he has produced some remarkable plates, which have appeared annually at the Society's exhibitions. FRANK GILSON.







KING CHARLES II AND PEPYS
ETCHING BY ROBERT SPENCE R E



VANDERDECKEN ETCHING
BY ROBERT SPENCE RE





Next Morning one called a Lady sent for me who kept a Preacher in her House. I went to her House but found both her and her Preacher very light and airy. In her Lightness she came and asked me, if she could cut my Hair? But I was moved to rebuke her, and bid her cut down the Cornucopions in her self. So, after had admonished her to be more Close and sober, I pulled away, and of every 10 in her tress she made her Hair. That she came behind me, and cut off the Curl of my Hair but she spoke fairly. • George Fox his Journal 1657. Redham



All the Talk and Cry was that I was to be hanged At Night they would bring up
 Priests to me, sometimes as late as the Tenth Hour in the Night, and they would
 be exceeding Rude and Drivellish Great Ladies also (as they were called) came
 to see the Man, that they told was to die
 Carlisle Prison 1653
 G Fox his Journal.



THE BEARSKIN ETCHING
BY ROBERT SPENCE RE

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

WITH one or two exceptions the exhibits in domestic architecture on view at this year's Royal Scottish Academy held at Edinburgh were completed works and few drawings were to be seen. On the left side of the room a large frame contained six photographs of 'Stobieside Drumclog' Lanarkshire which was carried out from the designs and under the direction of Messrs Leadbetter, Fairley & Reid of Edinburgh. The design of the exterior is in keeping with the historical associations of the district Avondale where

Stobieside is situated is familiar to all who are acquainted with the doings of the Covenanters and directly to the south of the site is the famous old battlefield of Drumclog. The foundations of the structure have been laid on high ground at least 800 feet above sea level and from the upper

windows there are fine views to be obtained of the surrounding undulating pastoral country the heather covered moors and distant hills. In plan the arrangement of the house is somewhat irregular as a result of the conditions governing the site. The external treatment is indicative of the somewhat severe type of domestic architecture peculiar to Scotland where the effect is dependent as much on the general balance and outline as on the detail of which latter there is comparatively little. The walls have been finished with harl or rough casted the roofs being covered with thick dark blue slates. For the dressings to windows doors dormers crowsteps gables etc a stone of a greyish pink hue has been used. As regards the internal treatment it has generally been carried out in a plain though typical manner but a more elaborate scheme has been executed in the hall smoking room and drawing room. In the two first named rooms the walls have been finished with



STOBIESIDE DRUMCLOG SMOKING ROOM

LEADBETTER FAIRLEY AND REID ARCHITECT

(Photo T. Lewis Ltd. From a film)

Recent Designs in Domestic Architecture



STORIESIDE DRUMCLOG ENTRANCE FRONT

LEADBETTER FAIRLEY AND REID ARCHITECTS

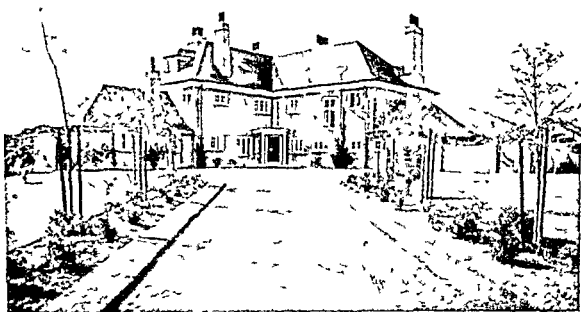


STORIESIDE DRUMCLOG DRAWING ROOM

LEADBETTER FAIRLEY AND REID ARCHITECTS

(Photo by Lew Purns han)

Recent Designs in Domestic Architecture



HOWBURY ST ANDREWS SCOTLAND

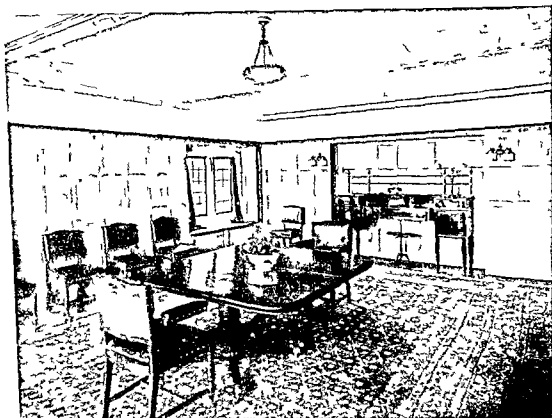
MILLS AND SHEPHERD F.R.I.B.A. ARCHITECTS

wood panelling, up to ceiling height the detail of the smoking room showing an excellent rendering of architectural lines with a neat rectangular panel above the fireplace. The furniture is in quiet taste, in congruity with the character of the interior.

In close proximity to the above named exhibit, Messrs Mills & Shepherd F.R.I.B.A. of Dundee were represented by a number of photographs of various works. The illustration reproduced here is a view of the exterior of Howbury St Andrews looking towards the entrance angle and it gives a very good idea of the attractive character of the design. It is of a characteristic English type the external walls being brick finished rough cast. The entrance porch is panelled on walls and ceiling in pitch pine fumed with ammonia and the floors of the principal public rooms such as the hall dining and drawing rooms are laid with the same wood also fumed with dark ammonia. The rooms generally have a picture moulding set twenty inches below the ceilings these being finished white in harmony with the frieze and cornice treatment. Below the frieze the walls have been covered with either a white or grey or tinted cartridge paper.

A different aspect of the same apartment exhibited at Edinburgh this year by Mr William Hunter McNab F.R.I.B.A. of Glasgow. It forms a new wing added to an existing house, including a new entrance porch cloak room and lavatory. The house was built on a quickly sloping site advantage being taken of the rapid fall to obtain a motor house below the construction of the latter accommodation being the primary reason for the erection of the wing. The new entrance hall was formerly the dining room and it now gives access to the new dining room. For the walls a neat square paneling treatment of Austrian oak (contracted for before the war) has been carried out and reaches to the full height the wood being left in its natural state without stain or polish of any kind while above it there is a plain plastered frieze. Occupying a well balanced position in the room is a simply constructed Tudor fireplace of fine white selected Auchenheath stone with carved mantel supports the work of Mr James Young of Glasgow. A plain kerb completes the design. The floor is of Canadian oak polished over the entire area. A feature of the room is the ornamental plaster ceiling with deep cross and side beams executed by Mr George I Bankart of London.

The view of a dining room reproduced on page 40 is one of a series of three photographs showing



REDLANDS BEARDSLEY DINING ROOM

(See page 39)

W. HUNTER MCNAUL F.R.I.B.A. ARCHITECT

STUDIO-TALK.

(From Our Own Correspondents)

LONDON—The small body of men of taste who in the closing years of the nineteenth century, had the discrimination to recognize the beauties of the Japanese objects that were then coming over to this country, have now almost all passed away. For the most part they had been educated on the more virile art of China, and this made their appreciation of the "exquisite fastidiousness" of Japanese work the more commendable. Among the latest to leave us may be named Mr. W. C. Alexander and Sir Trevor Lawrence, both of whom formed collections containing objects it would be difficult, if not impossible, to find in Europe nowadays. The national museums will we believe, be enriched by gifts from each of these, especially the Victoria and Albert. The gift of Sir Trevor Lawrence's family has a two-fold value artistic and historical. It will be remembered that the great Hamilton Palace Collection included three remarkable pieces that had come down to it through Fonthill and

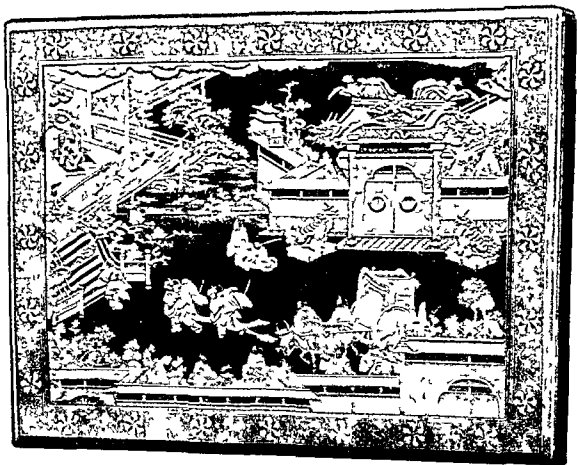
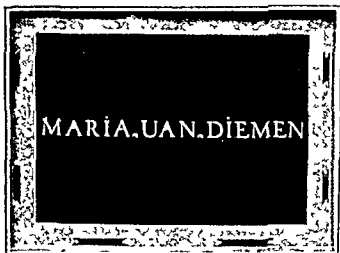
Cardinal Mazarin, namely two chests and a Ryoshi bunko or box for papers. One was acquired at the sale for the museum for £772 the other two by Sir Trevor Lawrence. All were decorated with gold and silver lacquer in the same fashion namely, with Court scenes laid in the Palace at Kyoto and bordered with designs of flowers and creepers, the decorative materials being gold and silver lacquer of various shades and mother of pearl. But the Ryoshi bunko had this exceptional interest, in that on the interior of the lid is a bold inscription in letters of gold 'Maria Van Diemen'. When it was exhibited at the Burlington Fine Arts Club some years ago its date was assigned to 1700 and its place of origin Nagasaki; but there seems little doubt not only that it was made by Royal lacquerers either for the Emperor or Shogun and presented by one of them to some personage of distinction this personage being almost certainly Anton Van Diemen Governor of the Dutch East Indies from 1636 till his death in 1645 whose name has come down to us as the discoverer during his tenure of that office of Van Diemen's Land and who had a wife Maria by name. It

Studio-Talk

would have been a thousand pities if this remarkable object had been separated from its fellows in the museum as it assuredly would have been had it accompanied the rest of Sir Trevor Lawrence's collection to the sale which takes place at Christie's next month, for the authorities have now no money to expend on acquisitions

Our illustration of an illuminated manuscript designed and executed by Miss Jessie Hayes is taken from the opening folios to a very handsome thin volume of twenty five decorated pages in the possession of Mr T W Lamont, of New York. The work is done on vellum and gilded, and the subjects for the lettering are taken from Shakespeare's "Songs," the present illustration being readily recognised as the song of the musicians in Act IV Scene 11 of "The Two Gentlemen

of Verona." The calligraphy is beautifully executed, and the ornamental penwork and figure compositions are entirely appropriate to the design as a whole



KYOSHI BUNAO OR BOX FOR PAPERS FROM THE COLLECTION OF THE LATE SIR TREVOR LAWRENCE BY PRESENTED BY HIS FAMILY TO THE VICTORIA AND ALBERT MUSEUM



PAGES FROM SHAKESPEARE'S TWO GENTLEMEN OF VERONA

WRITTEN AND ILLUSTRATED BY JESSIE HAYES

(In the possession of The Library of Congress, Washington, D.C.)

The method pursued by Mr. Edmondo Lucchesi (Brighton) as a wood engraver was referred to in an article which appeared in our issue of May 1913 when one of his prints was reproduced. We now have pleasure in reproducing a more recent print, in which the decorative feeling, characteristic of his work, is effectively displayed.

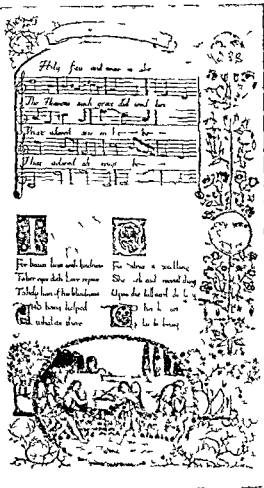
TORONTO—Canadians interested in art were much elated recently that *De Profundis*, a painting by Horatio Walker, President of the Canadian Art Club, had been sold in New York for 15,000 dollars. It is a canvas seen in height, and was purchased by a New York lady who prefers to remain anonymous, as a gift to the chapel of St. Mary's Church, New York. Though symbolizing a religious idea, it is in a sense realistic for in certain parts of the

Province of Quebec such shrines as that depicted by Mr. Walker are frequently seen. The colouring possesses that peculiarly romantic quality which Mr. Walker gives to all his pictures, and to which photographic reproduction fails to do entire justice. The picture attracted much attention at the last exhibition of the National Academy in New York. It is interesting to note that at the University of Toronto Commencement last May, Mr. Walker had conferred on him the honorary degree of LL.D. He is the first Canadian painter to receive such a scholastic recognition. Mr. Walker began his career in Toronto when a mere boy and was almost entirely self-taught, because the opportunities of study in Europe were rendered impossible by his poverty and the independence of spirit which dissuaded him from attempting to secure a wealthy patron.

H. C.



THE ROSE FROM A WOOD ENGRAVING
BY EDMONDO LUGGHESE



PAGES FROM SHAKESPEARE'S TWO GENTLEMEN OF VERONA

(It is the possession of T. H. Lanont Esq. New York)

WRITTEN AND ILLUMINATED BY JESSIE DAVES

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DE PROFUNDIS" FROM THE
PAINTING BY HORATIO WALKER



*(By permission of the publisher,
Mr. N. E. Matron, New York)*

"DE PROFUNDIS." FROM THE
PAINTING BY HORATIO WALKER

ROME —It would be difficult to imagine anything more sublime, more remote from the fury of war than the Villa Medici. All artists know the old palace with its garb of rose and yellow and its two towers dominating the Eternal City, its sweet fountain beneath the green oaks at the entrance, and its sumptuous salons hung with precious tapestries and abounding with rare works of art. But the incomparable glory of the Villa is to be found in its gardens wonderful among all the wonders of Rome with their alleys of clipped box surrounding the babbling fountains and their groves of oak and laurels in which are concealed the ateliers of the pensionnaires and its venerable pines soaring solemnly upwards into a sky ablaze with sun shine their profiles standing out against the verdant masses of the Villa Borghese. It is inexpressibly pleasant up there in the twilight hour when the declining sun illuminates with unrivalled splendour the Roman panorama. Not a sound is heard save the bell of a neighbouring church, nowhere is the serenity of peace evoked as here.



PORTRAIT OF CARDINAL MERCIER

BY ALBERT BESNARD

the pensionnaires who have been called up or military service are deserted. The painter Albert Besnard dwells there now with his family in mourning (his eldest son was killed in action early in the war) and surrounded by a circle of friends and visitors, among whom the daily communiques are eagerly discussed he works without ceasing. In the studio may be seen three portraits — one of Pope Benedict XV, one of Gabriele d'Annunzio and one of Cardinal Mercier. All are worthy of remark but it is the last that claims attention here.

When the Primate of Belgium came to Rome early this year at the Pope's invitation an intense feeling of curiosity and sympathy was awakened towards him and his appearance created a profound impression. Besnard was among those who were anxious to get a glimpse of the indomitable prelate like everyone he was deeply touched and his brush enabled him to

express his emotion with more eloquence than any. He desired to paint a portrait of Mgr. Mercier which should be at once an act of admiration and of faith. Entirely unfettered in his inspiration he composed the picture we see here. In the centre stands the Cardinal, on the right through an open window may be seen the flames encircling a Gothic edifice,

And yet the war is not far off for it is the constant preoccupation of all. The ateliers of

Studio-Talk

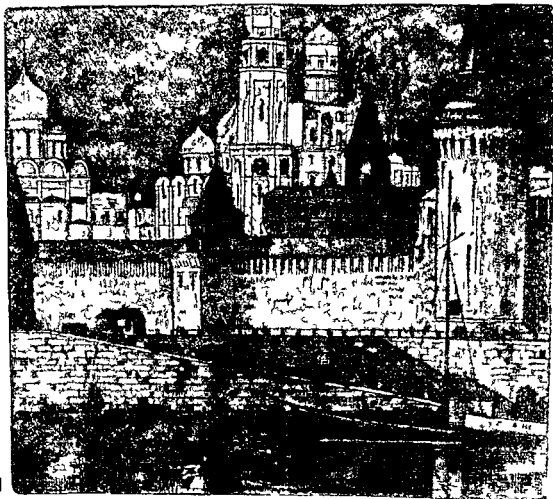
and on the left with arms outstretched is an enormous Christ like a gigantic crucifix or a vision. The Cardinal, whose inflexible will is reflected in his features holds in one hand a sheet of paper and in the other a pen. He has something to record and will record it. It is to be the supreme testimony which shall admit of no denial—the testimony of one who will not be intimidated of one who has seen. He will speak of Louvain in flames and the crucifix on of the Belgian people. He will speak of these things because it is his duty.

Among the works executed by Besnard in relation to the war, this one will ever remain a witness to his superb talent and largeness of heart and

besides its high value as a work of art it will be of inestimable worth as an historic document. If only we might possess it some day in reconquered Brussels.

JULES DESTRIÉ

MOSCOW —In modern Russian art the graphic arts have hitherto occupied a somewhat subordinate place and the number of those who practise and patronise them is also still rather meagre. This is especially true of Moscow while in Petrograd the Imperial Academy has in this direction maintained the earlier traditions so that the architectural beauties of the capital on the Neva have been perpetuated in various graphic mediums notably—to mention only two instances—the fine



THE KREMLIN MOSCOW

ETCHING BY I. NIVINSKI

Studio-Talk



GOLD AND OPAL NECKLACE "OF THE SEA"
DESIGNED AND EXECUTED BY GRACE HAZEN

and wholly individual woodcuts of Mme Lebedev Ostroumova and the effective etchings of A. Fomin, against which picturesque Moscow has nothing of equal value to set. In recent years we have had only the holoengraphs of I Pavlov—interesting bits of old Moscow—but these are not of great artistic worth. One of the first attempts to reproduce views of Moscow in the noble technique of etching is the plate of I Nivinski, representing a portion of the Kremlin panorama, of which an illustration is here given. Nivinski is one of the younger generation of Moscow painters and as an etcher also he has by his mature technique attracted attention. Besides figure compositions he has hitherto only shown Italian views and it is to be hoped that his first and completely

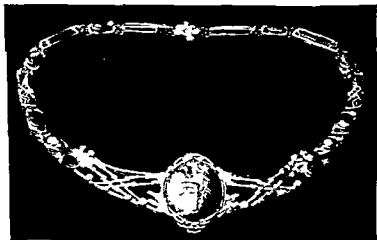
successful endeavour to fix the picturesque charms of Moscow on the copperplate may be the prelude to a whole series of such prints P. E.

NEW YORK — Miss Grace Hazen, examples of whose work are here reproduced, is one of the acknowledged leaders in craftsmanship in the United



RING SET WITH MEXICAN OPAL
DESIGNED AND EXECUTED BY
GRACE HAZEN

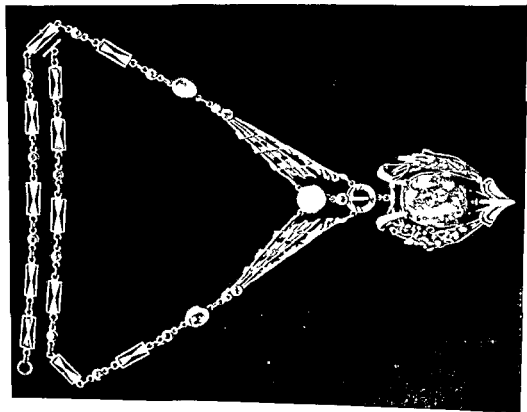
States, and through the jewellery which she designs and makes has offered a worthy addition to American art. Her conceptions, while obeying the laws of line form and balance, are modern



NECKLACE SET WITH OPALS AND DIAMONDS AND RED ENAMEL
"THE SPIRIT OF 1915"
DESIGNED AND EXECUTED BY GRACE HAZEN



COLLAR "THE SPIRIT OF YOUTH" JADP AND PEARLS
DESIGNED AND EXECUTED BY GRACE HAZEN



NECKLET AND PENDANT "LATENT POWERS"
DESIGNED AND EXECUTED BY GRACE HAZEN



GATHERING OF SEVEN SAGES OF KOZAN

WOOD SCULPTURE BY MOKI I OSEI

and quite original. The colour combinations are subtle and beautiful and the technique is in all cases excellent.

Most examples of her jewellery express a definite idea through the medium of precious metals and gems. The motifs are suggested by nature and life, bearing a symbolism which if not obvious lends charm and interest to the whole. The necklace with the title *The Spirit of 1915* suggests war and peace with the ultimate federation of nations. The collar called *The Spirit of Youth* (p. 49) is symbolic of revelation and progress, a happy use being made of appropriate accessories as is invariably the case with her creations. Miss Hazen's jewellery has been exhibited in the Boston Museum of Fine Arts, the Chicago Art Institute and other places. It gained recognition for the artist at the Panama-Pacific Exposition and has contributed to the interest of many important exhibitions throughout America. A V

TOKYO—Art exhibitions have come to be the fashion in Japan. Different societies of artists hold the regular annual or bi-annual exhibitions and painters and sculptors either in small groups or individually show their works at public exhibitions. The lack of a suitable place for such displays is sadly felt but the more important of them are held at Takenoda, one of the buildings in Ueno Park, left from an exposition held there some years ago. The building is by no means intended to be permanent but it has answered the purpose for several years past. Further it is spacious enough to be subdivided into four sections for different art exhibitions in the spring and to be used in its entirety for the Annual Art Exhibition under the auspices of the Department of Education in the fall. Ueno Park is a splendid location for art displays; it is famous for its cherry blossoms and lotus pond for the deep mystic tone of the temple bell of the Kanyo-ji and for the beautiful trees that shade the

Studio-Talk

Imperial Household Museum, the Tokyo School of Fine Arts the Academy of Music, and the old Buddhist temples which have survived the feudal system of Japan

The Nihon Bijutsu Kyokai (Art Association of Japan) has a building of its own in the same park, and recently held its fifty fourth bi annual exhibition there which, being the spring exhibition, was restricted mainly to applied art. But there were some good examples of wood sculpture. Mori Hosen showed his masterly technique in his latest work called *The Gathering of Seven Sages on Ao an* a set of four groups in wood, illustrating a Chinese classic story of an historic gathering of famous old sages at the mountain recess of Haku rakuten, a great Chinese poet, and the same artist's *Qingting* has been much admired. Yoshida Homen showed a group in wood of a boy carelessly mounted on a wild bull. Maeda Shoun's *Listening to a Master Musician*—the figure of an old man listening to the music of his sweet remembrances—, Matsuo-Choshun's *Sunt Nishuren*, Yamamoto-Zuun's *Parting of the Stars*, Kato-Kieun's *Out in the Field*, and *Twistling Birds* by Nakatani Ganko,

were also interesting examples of wood sculpture. Among the exhibits in metal work there were excellent examples of chasing and inlay of gold, silver and other metals on *shibuichi* by Kagawa Katsuhiko and also by Okazaki Sessei. Asahi Gyokuzan showed marvellous skill in inlaying naturally coloured wood, gold mother of pearl and coral on soft *kiri* (Paulownia) wood in a design of red and white plums, and a bird on a gingko tree. Fine ceramic work was exhibited by Seifu Yohei, Yabu Meizan, Miyagawa Kozan, and Miura Chikusen. Embroidered screens by Iida Shunichi and by Nishimura Sobei attracted considerable attention.

At this exhibition considerable space was devoted to an interesting collection of work by Prince Fumi, an aristocratic connoisseur who followed the Sekishu style of *cha no yu*. The collection consisted of paintings, *sho* (chirography), and accessories for the *cha no yu*, commonly known as the tea ceremony though in fact it is an institution or "a cult founded upon the adoration of the beautiful among the sordid facts of every-day existence." There were many things which seemed to betray the acme of *cha no yu*, which is inseparable from the Zen philosophy. In this connection attention may be called to two *kakemono* found in the collection, one of which had a *san*. *San* is either a poem or words generally written either on the side or on the upper part of the *kakemono* to supplement or emphasize the sentiments expressed by the drawing or to comment on it. The artist who paints the picture may himself add a *san* to his picture or get a poet to write one on it. The *san* in this case was written by the prince and I took it to mean

A heavy snow and no footsteps to mark the path.
Even so our thoughts may vanish with no trace left.

These words in thirty-one syllables were written in an artistic hand in two vertical lines on the right hand side of the *kakemono* near the edge, leaving more than two-thirds of the paper blank. At the first glance, the *kakemono* seemed unfinished. But the two lines explained it—the blank space, apparently neglected, was intended to be filled in by the imagination of the spectator. The other *kakemono* had for a *san* a *hokku* an abbreviated form of a poem in seventeen syllables, which may roughly be translated—

All at a
Fast back in the Dar-
On the way home

(It is customary for Japanese children to mould with snow a conventionalised form of Daruma, the



"O GUNGI" WOOD SCULPTURE BY MORI HOSEN

REVIEWS AND
NOTICES

Hida Murai by Count
LEO TOLSTOI. Illustrated
by L. L. LANCERY (Hetero-
grad G. like a Wilton.)
This posthumous work
of Leo Tolstoy, and at the
same time his last purely
literary creation, has in
these turbulent times
aroused considerable in-
terest in view of the many
operations in the Caucasus,
recalling as it does the long
struggle with the Persians
in years gone by, waged with
the Mohammedan mountain
races before the country was
subdued. Tolstoy and
other persons who took part



AN AVENUE OF TREES

BY WADA RISAKU

founder of the Zen sect of Buddhism and sick
in two pieces of black charcoal for his eyes.) The
kakemono had in place of a drawing simply two
black dots with a little space between. Around
these black dots each observer is to visualize a form
of Daruma in snow. Only the essentials were
given with a sufficient suggestion in seventeen
syllables to stir up one's recollections and imagina-
tion to complete the kakemono. These two kake-
mono, among others, suggested that indescribable
something which is so essential for *cha no yu*.

in this campaign which was not lacking in events
of a romantic character and at the end of his
long career as an author a highly dramatic episode
of these early years afforded him a motive for
a masterly piece of narrative in which the con-
trasts between European and Oriental culture
come into prominence. These contrasts along
with the picturesque figures and costumes and
the imposing landscape background, also provide
the illustrator with a fruitful source of inspiration
and the firm of Colke and Wilberg well known

Wada Risaku, one of the
recognised masters of oil
painting in Japan, held at
the galleries of Mitsukoshi
an individual exhibition
of his paintings on two
subjects, Fuji Mountain
and roses among the best
being *An Avenue of Trees*
showing Fuji as seen from
Yoshida-guchi, *Fuji from
Mito* and *Fuji in the
Mornig* viewed from Lake
Kawaguchi. Later at the
same galleries were exhi-
bited oil paintings by four
noted artists, Ishikawa
Torajirō, Nakazawa Hiro-
nitsu, Nakagawa Hachirō
and Yasuda Minoru.

HARADA JIRO



FUJI IN THE MORNING

BY WADA RISAKU



ILLUSTRATION TO COUNT LEO TOLSTOÏ'S *HADJI MURAT*
BY E. E. LANCERAY

for the excellence of their reproductions have done well to include the volume in their series of illustrated *éditions de luxe* of masterpieces of Russian literature. The work of illustrating this fine edition was assigned to Eugène Lanceray, who when he made his first appearance in the magazine *Mir Iskustva* was greeted as a highly gifted draughtsman and since then has accomplished much talented work in this field. He has approached his task in an earnest and sympathetic spirit and discharged it in most happy fashion a special journey to the Caucasus and investigation of historic and iconographic sources helping materially to that end. A series of larger compositions are reproduced *hors texte* in colours or colotype, among them being some of considerable independent interest as *genre* pictures. In addition there are a number of little scenes typical figures portraits and landscape motives inserted by way of ornament to *l'ouvrage* etc., often giving much charm to the text. The volume is certainly one of the best examples of illustrated literature that have appeared in Russia lately.

Stitches from Western Embroideries By LOUISA F. PESFL (Bradford Percy Lund and Co.) 12s 6d net.—This is the third portfolio which the author has devoted to the various classes of stitches used in Embroidery and like the previous ones already reviewed in these columns, it is thoroughly practical and as such valuable to the needle worker. It contains examples of Spanish and Portuguese work and some from Moroccan Algerian and Hispano-Moresque specimens.

Drawing and Design for Craftsmen By R. S. BOWEN. (London Cassell and Company) 6s net.—This volume forms part of Cassell's Handcraft Library, a new series designed to give practical up-to-date instruction in various arts and crafts and a prominent feature of the series is the lavish use of illustrations. In the present volume there are nearly 800 while in one on 'Furniture Making' which bears the name of the same author this number is greatly exceeded. The scope of this book on Drawing and Design is almost encyclopaedic, embracing, as it does freehand plane geometric and scale drawing perspective, brushwork lettering landscape and figure drawing sketching in various mediums and multitudinous applications of drawing to design. Though each phase of the subject is necessarily dealt with somewhat summarily the author has been at some pains to embody all that is essential

and his text abounds with practical hints and suggestions which should prove very helpful to the student. In the illustrations the work of many artists besides the author himself is represented.



ILLUSTRATION TO COUNT LEO TOLSTOÏ'S *HADJI MURAT*
BY E. E. LANCERAY

THE LAY FIGURE ON THE ART OF CALLIGRAPHY.

"I often wonder whether there is any connection between the present day slovenliness in drawing and the illegibility of modern handwriting," said the Art Critic. "It is rather curious that the two things should co-exist if they have nothing to do with one another."

"Is it so curious?" asked the Man with the Red Tie. "Are not both these things merely symptomatic of the general slovenliness which has grown into all our doings during the last few years? We do not take the trouble to do our work properly, that is what seems to me to be the matter."

"But surely you do not think that modern drawing has degenerated," cried the Young Painter. "It has freed itself from the academic tradition—that I will thankfully admit—but I cannot see that it has become slovenly."

"Perhaps the academic tradition was not such a bad thing after all," remarked the Critic. "It lapsed into a convention, no doubt, but when it was intelligently applied it encouraged a certain thoroughness of accomplishment which was worth cultivating, and it developed valuable precision of statement and a desirable quality of style. What have we got in its place?"

"Why, we have more freedom, more individuality, more flexibility, and more vitality," declared the Young Painter, "and our drawings now express our convictions. We draw as we feel, not as obsolete rules and prescriptions tell us we ought to draw."

"And we write as we feel, I suppose, not as the rules of calligraphy tell us we ought to write," laughed the Man with the Red Tie. "There may be a definite connection between the two things after all."

"I believe there is," agreed the Critic. "I am sure that the man who writes a hopeless hand would argue about it just as our friend here does about his drawing. He would say that his untidy scrawl had more individuality and more vitality than the fluent, delicate handwriting of the older exponents of penmanship. He would declare that he writes as he feels—he would hardly have the impudence to suggest that he had been taught to write in that way."

"Are you applying the term 'untidy scrawl' to modern drawing as well as modern writing?" demanded the Young Painter. "If so, I consider you are speaking very offensively. And I cannot

admit for a moment that there is any relation between the two."

"The relation, I fancy, is closer than you think," replied the Critic. "You know of course that in Greek the same word is used to express writing and drawing, and in fact writing is a species of drawing, so that when a child is learning to write it is also learning to draw. Good handwriting has, indeed, many claims to be counted among the arts, and it is, I believe, the foundation upon which fine draughtsmanship is based. This is fully recognised in Eastern countries, where very great stress is laid upon the value of handwriting in the general scheme of education and especially as a means of training the hand and of giving that delicacy and flexibility of touch which above all the draughtsman requires if he is to do his work properly. If you write carelessly or clumsily your drawing is very likely to be careless and clumsy too."

"I suppose you would like me to buy a copy book and start on pothooks and hangers once again," sneered the Young Painter.

"Your letters would be a great deal easier to read if you did, I am quite sure," chuckled the Man with the Red Tie.

"And your drawings would gain something which, to speak quite frankly, I feel they often lack—precision and significance of form," said the Critic. "The man who had learned to write beautifully would have acquired a command of line which would be of infinite value to him as a draughtsman, he would have cultivated a decorative sense which would be immensely helpful to him as a designer, and he would have developed a taste which would improve the quality of his art. His copy book would do a very great deal to eradicate any tendency to slovenliness that there might be in him."

"But at that rate, if we all learned to write alike we should all learn to draw alike, and what would then become of the artist's personality?" protested the Young Painter.

"No, that is a fallacy," asserted the Critic. "In striving for the aesthetic quality of good handwriting there need be no surrender of individuality of treatment, and in considering the utilitarian necessity of legibility grace of arrangement should not be overlooked. I do not want everyone to write alike, but I want everyone to write as beautifully as he can, whether he means to follow the profession of art or not. Is there anything unreasonable in that?"

THE LAY FIGURE.

The Paintings of Lucien Pissarro

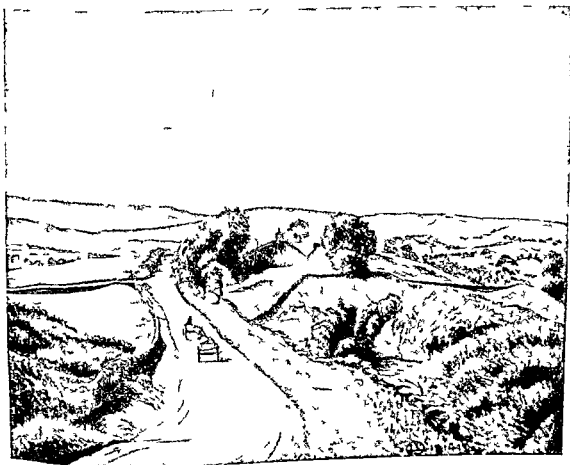
SOME NOTES ON THE PAINTINGS OF LUCIEN PISSARRO BY J B MANSON

LUCIEN PISSARRO, better than any other painter illustrates the force of Carlyle's dictum that the poet can never have far to seek for a subject the elements of his art are in him and around him on every hand, for him the Ideal world is not remote from the Actual but under it and within it may he is a poet precisely because he can discern it there." This faculty of finding in the beauty of everyday life material for the exercise of their art was a characteristic, from the beginning of the Impressionist school of painters. The general tendency to underrate this power is due to the fact that it is so seldom realised that a painter expresses his vision through the medium of form, colour, line, tone etc., and that these qualities may be manifested in a back street of London with as interesting character and with as profound signifi-

cance as under the limpidity of a Venetian sky or in the mystery of an Alpine gorge. It is all a matter of relationship.

With the original group of French Impressionists Lucien Pissarro was intimately connected. His father Camille Pissarro, was the most subtle and most sensitive artist of the group. His delicate perception and exquisite feeling have not inherent in them the power of attracting attention on the walls of exhibitions, which are places at best for the display of violence. So his work, by reason of its incomparable qualities has been long in winning full appreciation. These qualities his son has inherited and developed in his own personal way.

Camille Pissarro had a passion for Nature which amounted almost to pagan worship. His son has the same love of Nature modified by a certain intellectual quality. And his point of view is different. It is this love of Nature which is at once his strength and his weakness.



THE RIGGS BROUGH

BY LUCIEN PISSARRO



RYE FROM CADBORO HILL. SUNSET
OIL PAINTING BY LUCIEN PISSARRO

The Paintings of Lucien Pissarro

The criticism has been made, in connection with Impressionist painting that a transcript of Nature, however true it may be, does not satisfy the claims of Art, but such a criticism seems to be based on a misconception of the nature of Art for a work of art may be a transcript of Nature in the sense that the painter has found all he wants in a natural scene as it stands. The quality of his painting as a work of art, depends on what the painter has got out of his subject and what he has given to it in short the essence of the thing is the feeling displayed in the artist's work. The failure of a picture to be a work of art is not due to its subject, whether that be a transcript of Nature or the most ingenious arrangement of it it is due to lack of feeling or inability to express feeling. Pissarro's paintings are not only works of art but intimate personal documents which form a sort of autobiography in paint for always they represent states of feeling however much they for a multitude of reasons, may vary.

A complete appreciation of Lucien Pissarro's

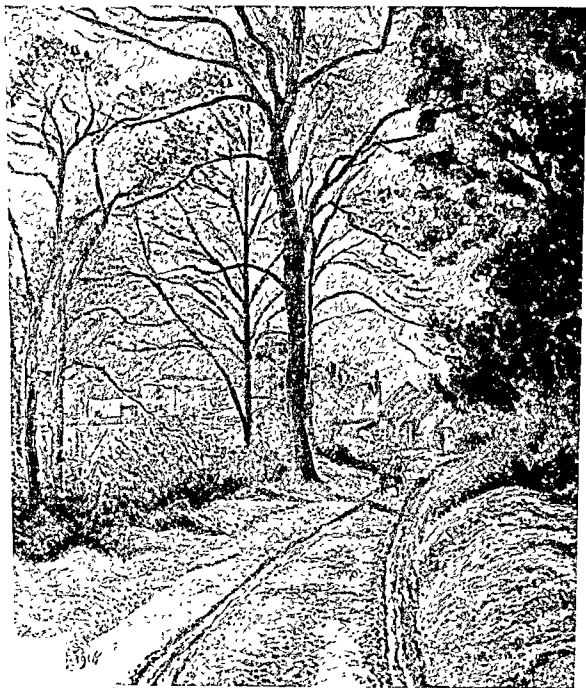
work would involve, inevitably, an examination of the principles of Impressionism and some notice of the practice of them in England—a movement which owes so much to Pissarro's influence and example. Impressionism were it only in the direction of colour has permeated the more vital part of modern art expression. Even those sections which cannot be said to be essentially Impressionist in character owe much to its influence, particularly in regard to the artist's relations to Nature.

To the general public and to the picture-mongers of Burlington House the name of Pissarro is naturally not familiar and would be anathema if it were. Official art is a contradiction in terms, and Pissarro has avoided rather than sought popularity for popularity has nothing to do with Art except as a measure of its badness. A lack of appreciation of Pissarro's work exists it is true, among some people of notable taste and intelligence, this however is not a remarkable phenomenon in the history of Art. It is due



"THE HAYSTACK FISHPOND DORSET"

BY LUCIEN PISSARRO



"CROCKHURST LANE,
COLD HARBOUR." BY
LUCIEN PISSARRO

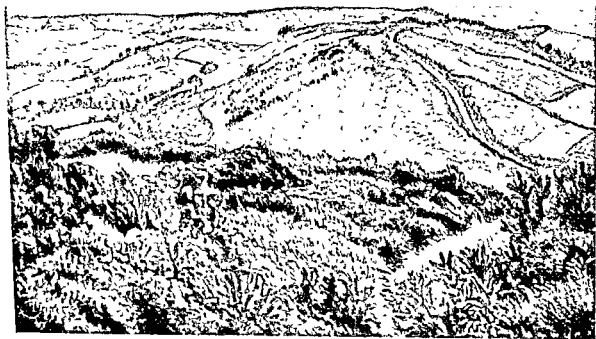
partly to misunderstanding but may be better accounted for by the fact that his uncompromising search for truth and the clear, logical statement of it result often in the ignoring of time-honoured shibboleths and an unlikeness to those conventional notions of what a picture should look like which seem to be ingrained in the English character. Clear statement too it would astonishingly appear is held to be incompatible with the romantic in art whatever that may be. Vagueness in literature whereby the meaning is obscured would indubitably be condemned, but in the art of painting it is apparently held to be a virtue. Even the term Impressionism is so little understood as to indicate in many cases something blurred formless and without decision. Nothing however could be more opposed to Pissarro's work or to the principles of Impressionism, the method of which is based on a careful analysis of colour values a practice which holds no place for the charlatan.

There are logic and significance in all Pissarro's

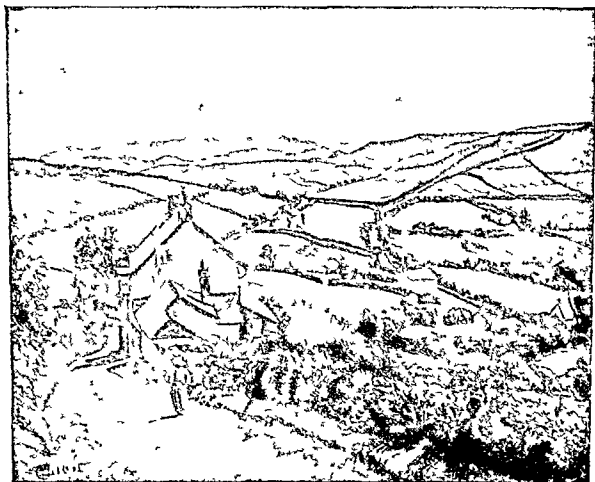
work. Had it nothing more than this a Pissarro painting might be admirable enough yet fail as a work of art. But these characteristic qualities, while on very rare occasions failing to support a nobler edifice form merely the basic quality of all his work on which have been erected what are some of the most delightful lyrical paintings in modern art. There have been, it is contended, moments when his conscience—his love of the literal truth—has made a coward of him in the matter of composition. It may be that a reverence for Nature and a determination to take it as it stands have in uninspired moments prevented the transplantation of a tree or the removal of a mountain when such an act of artistic gardening would have improved his picture. Possibly a detestation of academic rules may result in the production of an unfamiliar composition and provoke such annoyance as was caused by Degas when he had the audacity to permit a falling curtain to cut off the heads of his ballet girls and show only their feet.



SEA VIEW, FISHTOWN



"VIEW FROM THE HILL, FISHPOND."
OIL PAINTING BY LUCIEN PISSARRO.



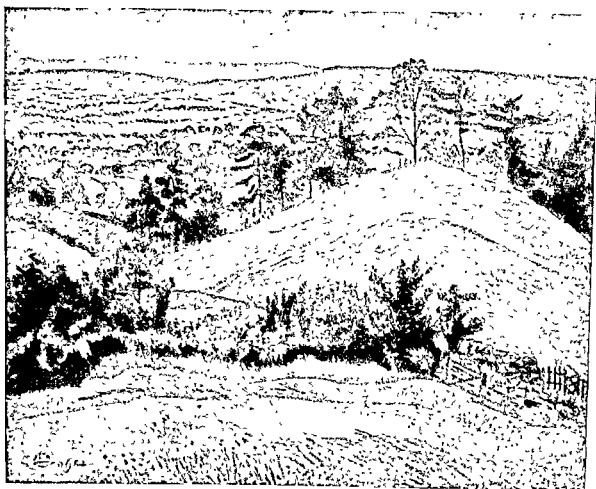
HIGH VIEW FISHPOND

BY LUCIEN PISSARRO

Minds which are limited by strict rules must expect to be annoyed at times. A painting on a limited space involves certain conditions of design. A composition must be self-contained but these rules exist in the artist's own mind and are part of his personality. Inadequacy of composition has been alleged against Impressionist painters as a whole and Pissarro has not been exempt from this. Design is expressed by colour as much if not so obviously as by line and mass.

When Lucien Pissarro first worked in England in 1890 he was thoroughly imbued with the spirit of what may be called lyrical Impressionism. Probably no other painter ever had so strict a training in the study of colour values—a study which still absorbs him. He had practised *pointillisme* for the sake of studying the most subtle gradation and variety of natural colour effect. Those early paintings have a depth of colour and a realisation of atmospheric effect which are unrivalled. The handling is sometimes minute.

The pictures are built up tone by tone with an effect of breadth and are radiant with colour light and atmosphere. The knowledge acquired in these studies was invaluable. It gave him that sureness of analysis that exactitude in the matter of colour values, which never fails him even in the moments when he is most instinctive and subconscious—and no painter is more subconscious in his work. To work freely in this way an artist must be completely master of his method. A well-trained mind stored with the results of years of study prompts the hand to the immediate expression on paper or canvas of the artist's feeling and ideas. It is this intimate co-ordination of hand and mind which gives to Pissarro's work a distinctively personal feeling. In regard to this faculty an ingenuous critic has said that Pissarro's pictures have something of that quality which one sees in the work of children—the power sincerely simply subconsciously to express the essential character of things. It is a rare gift one which



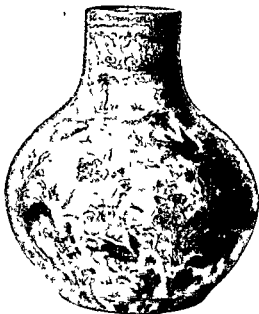
• "EDEN VALLEY, BROUGH"
BY LUCIEN PISSARRO

ARTS AND CRAFTS AT THE ROYAL ACADEMY.

(First Article)

THAT the eleventh exhibition of the Arts and Crafts Society is held at Burlington House is a matter for congratulation not only to the Society which obtains gratuitously the use of the finest galleries in London, but to the Royal Academy whose generous action may pave the way to a

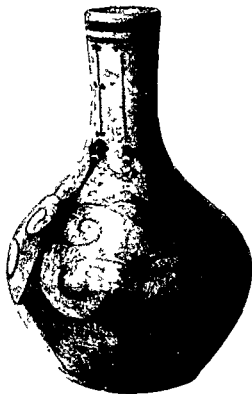
taste is low, and it is true also—I have it on the repeated assurance of apologetic vendors—that with us the ugliest objects have the largest market. Nevertheless the amount of good artistic production in connection with industry (I purposely speak of this first) has grown in an extraordinary degree within the last score or so of years, and through the initiative, mind, of a mere handful of enthusiastic and highly gifted men. In a proportionate degree also has the number increased of those who accept and desire it, and this growth has been steady and organic, and is of the best augury. Now the increase in the number of those who desire good work and the concurrent development of their critical sensitiveness in matters of taste stimulate in their turn the energies and sustain the upward efforts of the producers, and thus through action and reaction a condition of things shall be slowly and surely evolved which shall more nearly approach that general level of artistic culture and artistic production so anxiously desired by us all. It is in the hastening of this desired result that we invoke, not your sympathy alone, but your patient, strenuous aid.



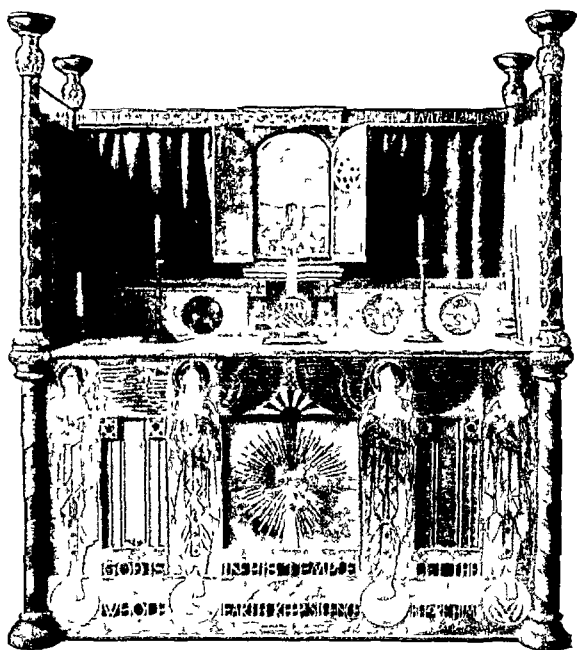
LANCASTRIAN LUSTRE VASE
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)

greater unity of effort among artists in the near future. The suggestion that the Arts and Crafts Society should be allowed the use of the Academy galleries was originally made as far back as 1888 at the first Congress, held at Liverpool, of the National Association for the Advancement of Art and its application to Industry. The Liverpool meeting was held in December, and as the first exhibition of the Arts and Crafts Society had been opened a few weeks earlier at the New Gallery, Leighton as President of the Congress referred to it in his opening address, and admitted that the men by whom it was promoted had already done much to improve and elevate the taste of the community.

"It is true," said Leighton, "that certain specific attributes are, or seem to be, feeble in our race, it is true, too true, that the general standard of



LANCASTRIAN LUSTRE VASE
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)



ALTAR FOR A MEMORIAL
CHAPEL. BY JESSIE BAYES



LANCASTRIAN LUSTRE VASE
DESIGNED AND PAINTED BY C. M. FORSYTH
(PILKINGTONS)

Leighton's appreciative comments were gratifying, as may be imagined, to the members of the newly founded Arts and Crafts Society, who attended the Liverpool Congress in considerable numbers. Four of them, Walter Crane, William Morris, Lewis F. Day and Mr. Cobden Sanderson, read papers at the Congress, and the President of the Arts and Crafts Society acknowledged—perhaps with a shade of cynicism—the gracious things that had been said of the work of himself and his fellows. Crane's address to the Congress on the Applied Arts included some criticisms on the tendencies of the teaching of Burlington House, and he followed these by thanking Leighton for "at least the verbal recognition" extended to the arts and crafts of design and the claim of those who work in them to the title of artist.

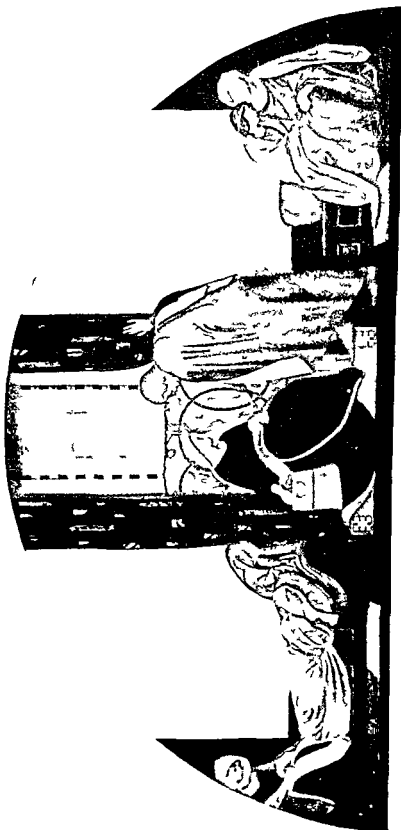
"It may seem," he added, "that I have been saying hard things of the Royal Academy. Well, here is a splendid opportunity of proving the reality of its new grand enthusiasm for the arts and crafts. Why not lend the noble galleries at Burlington House to the Society I represent, for the Exhibition of Arts and Crafts we are going to hold again next autumn? I throw out this as a suggestion."

Crane knew well enough that his suggestion would not be adopted, or for a moment considered seriously, for it was unthinkable at that time that the exclusive and all-powerful Academy would lend its galleries for an exhibition of the work of another Society—a Society, too, whose aims and ambitions were not in agreement with those of the majority of the Academy's members. But Crane's proposal, extravagant as it seemed twenty-eight years ago, was never entirely lost sight of, and the idea of its adoption in some form has been revived more



LANCASTRIAN LUSTRE VASE. DESIGNED BY WALTER CRANE,
PAINTED BY W. S. MYCOLK (PILKINGTONS)

THE AWAKENING
MURAL DECORATION BY
RANNING BELL ARA



The Arts and Crafts Exhibition



LANCASTRIAN LUSTRE PLAQUE. DESIGNED BY WALTER CRANE.
PAINTED BY C. CUNDALL (PILKINGTONS)

scheme, which was soon after accepted by the Royal Academy Council, and its acceptance ratified, though not without some slight opposition, by the General Assembly.

Mr Wilson's plan for the exhibition is larger and bolder than any thing that has been carried out before. In none of the preceding exhibitions was there any general scheme. The exhibits were arranged to the best advantage in the galleries and the whole was a collection of contributions by individual workers, of great interest occasionally but with no more cohesion or combination of effort than is to be seen at an exhibition of the Royal Academy, or the New English Art Club. Mr Wilson's idea is to show the individual contributions as usual, and in addition to remodel the Academy galleries by building up inside them a great scheme of planning and decoration

than once, most definitely seven years ago before the exhibition of the Arts and Crafts Society held in 1910. In each case it was opposed successfully, but this year what had hitherto been impossible was accomplished easily. It so happens that on the present Council of the Royal Academy there is a majority of men of advanced views, and in a conversation between one of these and Mr Henry Wilson, who has succeeded Walter Crane as President of the Arts and Crafts Society, the question was raised of holding an exhibition at Burlington House.

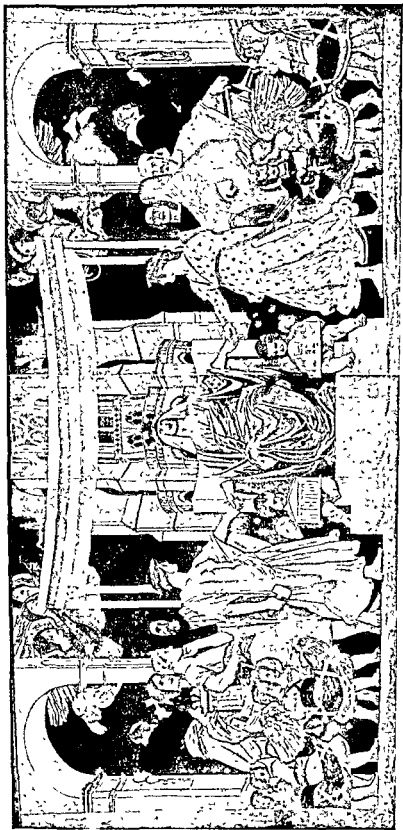
The Academician suggested that Mr Wilson should approach Sir Edward Poynter on the subject, and accordingly a meeting between the two Presidents was arranged. Sir Edward, a painter intensely interested in decorative art and its application, and possessed of far broader views on art generally than his critics credit him with, fell in at once with Mr Wilson's

in which the united efforts of the architect, painter, and sculptor are displayed.

It is a fine idea, and Mr Wilson, who is himself responsible for the architectural arrangement and much of the decoration, has received the loyal support and active assistance of numbers of artists, some of whom must have devoted months of

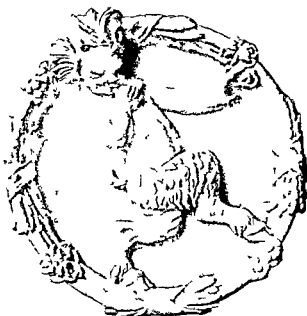


LANCASTRIAN ROSE BOWL. DESIGNED BY WALTER CRANE.
PAINTED BY W. S. MYCOCK (PILKINGTONS)



"THE ARTS." MURAL DECORATION BY
MAURICE GREIFFENHAGEN, A.R.A.

The Arts and Crafts Exhibition



PIPING FAUN "

LEAD ROUND BY PHOEBE STABLER

work to this object. The greatest effort has been made in the decoration of the Third Gallery, the large room in which the annual banquets of the Royal Academy are held in times of peace. This gallery has been so transformed as to be unrecognisable for even the roof is concealed by a velarium. It is now a civic hall, elaborately decorated with the walls divided on either side into four bays, each of which contains a large wall



GARDEN FIGURE IN LEAD
BY PHOEBE STABLER



BIRD BATH IN LEAD

BY PHOEBE STABLER

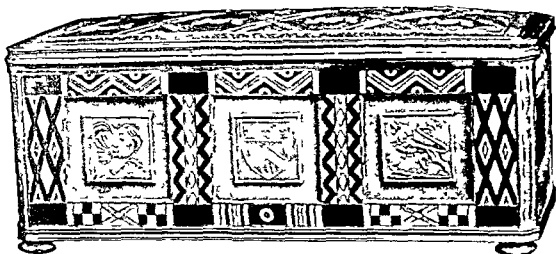
painting. The piers between the bays are adorned with low reliefs of mythological subjects by Mr Gilbert Bates simply modelled and touched with gold, which keep their places perfectly in the general scheme. The paintings in the eight bays, some of which are of a patriotic character, are by Mr F. E. Jackson, Mr H. Payne, Mr C. M. Gere, Mr J. E. Southall, Mr Harold Speed,

Mr Walter Bayes, Mr Sydney Lee, and Mr Gerald Moira.

The Fourth Gallery is devoted chiefly to the exhibition of examples of various arts and industries, but it also contains several small rooms decorated and furnished by different artists and craftsmen. There are more of these small rooms too in the Fifth Gallery, including one furnished by Miss May Morris, and another by the Women's Guild of Art. In the same Gallery are many examples of lettering, printing and illumination. In the Sixth Gallery is Mr Augustus John's huge painting of *Gateway Peasants*, in an alcove



CLOISSONNE ENAMELS—PLAQUETTE BY
HAROLD STABLER MEDALLIONS BY
HAROLD AND PHOEBE STABLER



CASKET IN GOLD, SILVER AND ENAMELS

BY HAROLD STABLER

(Presented by the Fishmongers' Company to Field Marshal Viscount French)

the whole width of the wall, and in the Lecture Room are pictures on a similar scale symbolising the Arts and Crafts by Mr Charles Sims, R.A., and Mr Maurice Greiffenhagen, A.R.A. Smaller, but still large paintings hang in alcoves at either end of the Lecture Room one by Mr R Anning Bell, A.R.A., and the other—a prehistoric pastoral entitled *The Ancient Arts*—by Mr George Clausen, R.A. Pottery glass and furniture are shown in the Lecture Room, where one of the most striking objects is the altar in blue and gold by Miss Jessie Bayes, which is here illustrated, and to which further reference will be made in another article on the exhibition.

The Second Gallery, also remodelled and decorated with wall paintings, is chiefly a room of textiles, in which two looms have been placed, and the old water-colour room and the black and white room have been divided into four or five small galleries in which silversmiths work (including Mr Harold Stabler's casket presented to Lord French by the Fishmongers' Company) jewellery, pottery, and toys are displayed. The central hall has been transformed into a group of chapels, and in the vestibule is a plan for a proposed reconstruction of Trafalgar Square.

Unfortunately, it is impossible in this notice to consider Mr Wilson's general design or to attempt to review the new work at the Arts and Crafts Exhibition, because on the Press Day the decorations were very far from complete, many of the exhibits were still unarranged, and many not yet unpacked, and no catalogues were available. This was regrettable but not surprising in the circum-

stances, for the time that elapsed between the closing of the summer exhibition at the Royal Academy and the opening of the Arts and Crafts Exhibition in the same galleries was insufficient to



CLOISONNÉ ENAMEL PLAQUETTE BY HAROLD STABLER



The Paintings of Pilade Bertieri

carry out a scheme so ambitious as that planned by Mr Wilson. Artists, carpenters, and painters all did their best, but their efforts were in vain, handicapped as they were by the difficulty of obtaining sufficient labour and by the military regulations that made work after dusk impossible.

The only room that was completed in time is the First Gallery, in which no structural alterations have been made or any decorations admitted beyond the articles shown. These, however, are most attractive, for the exhibition in this room is retrospective, and includes work produced by Dante Rossetti, Ford Madox Brown, William Morris, and Edward Burne Jones, men who were intimately concerned in the earlier movements that were the originating cause of the foundation of an informal society of art workers and designers known as "The Fifteen" from the number of its members. The society, as Walter Crane told the writer of this article, held its first meeting one evening in January 1881, at the house of Lewis Day, and continued to exist until it was absorbed by the Art Workers' Guild, from which sprang the Arts and Crafts Society as we know it to day. Its title was the invention of Mr Cobden Sanderson, and its first President was Walter Crane, some of whose earlier designs are shown in the retrospective exhibition. Among them are certain of the original drawings for the charming coloured picture-books for children which brought him fame in the Sixties and Seventies.

There are examples too of the work of William Morris, that many-sided man whose influence affected powerfully the arts and crafts movement from its inception, although he took no active part in the foundation of the Arts and Crafts Society. Some of Morris's original designs for chintzes and other fabrics are to be seen in the retrospective collection, together with cartoons for stained glass and specimens of the fine printing in which he took such pride. No one should miss the quaint series of coloured tiles illustrating the Months in which Morris collaborated with Rossetti, Madox Brown, and Burne-Jones. Other tiles, designed by Burne Jones alone, illustrate Chaucer's *Legend of Good Women*, and a large cartoon by Burne Jones on the north wall of the gallery is faced on the other side by a still larger picture by that artist, *The Passing of Arthur*, lent by Mr Goldman. There are other things worthy of notice in the retrospective section, but comments upon these as well as upon the whole modern exhibition must be reserved for the second article.

W T WHITLEY

THE PAINTINGS OF PILADE BERTIERI

DURING the last few years a tendency has been growing among the younger artists in this country to seek for the attention of the public by the use of methods which are to some extent questionable—questionable, at least, in the sense that they are contrary to the finer traditions of art practice. Apparently, the idea by which these young artists are possessed is that they must jump at once into the popular view and gain immediate notice at all costs; they do not want to work their way stage by stage into a position of secure prominence; they are anxious to rush the position and to capture it by a showy and spectacular assault. They seem to think that they can be famous in a hurry if only they are vehement enough in their demand for notice.

This youthful ambition, exaggerated though it is, could easily be forgiven if it led them to strive after the highest type of achievement. If the desire to be famous went in company with the resolve to do only work which must command respect by its admirable quality, its thoroughness and its sincerity,



PORTRAIT OF SAM SOTHERN, ESQ. BY PILADE BERTIERI

The Paintings of Pilade Bertieri

their aspirations would deserve the heartiest sympathy and the most generous encouragement, and if they had this resolve they would surely win their way—though perhaps, not so rapidly as they expected—to the rank which they were seeking to reach.

But, unhappily, the methods which have latterly come into fashion are not based upon the resolution to aim always at the highest. They are inspired, instead, by the intention to be surprising, and to realise this intention sacrifice is often made of things much more important. Superficially brilliant tricks of handling are substituted for solid and serious technical quality, eccentricity of subject is preferred to dignity and nobility of motive, startling ugliness is chosen instead of the beauty that charms by its reticence and persuades by its refinement. Taste is forgotten and a flippant facility of expression takes the place of thought.

Flippancies of expression and eccentric departures from good taste would not matter so much if they were not accompanied by a degeneration in the executive efficiency of modern art. They might,

indeed, be regarded as merely youthful extravagances which time would correct or as temporary aberrations caused by lack of experience. But slovenliness of craftsmanship is in the young artist a sin which nothing can condone, if in the earlier years of his career he does not strive to do his best, if he does not cultivate from the very beginning the infinite capacity for taking pains, if he does not labour constantly to acquire certainty rather than facility, and flexibility rather than superficial ease, he is preparing no foundation on which his future achievement can be built up.

The only fashion, indeed, which an artist ought to follow is the one which prescribes serious endeavour and unceasing self-examination. He must always be trying to add something to what he knows already and he must always aim at making his method of conveying his knowledge to other people more complete and more convincing. And as, naturally, he cannot teach others what he does not know himself, the measure of his value as an educational influence must be the degree of study which he gives to his art. The man who is easily



"LE JAPONAIS À LA GUITARE"

(*International Society's Exhibition Autumn 1916*)

BY PILADE BERTIERI



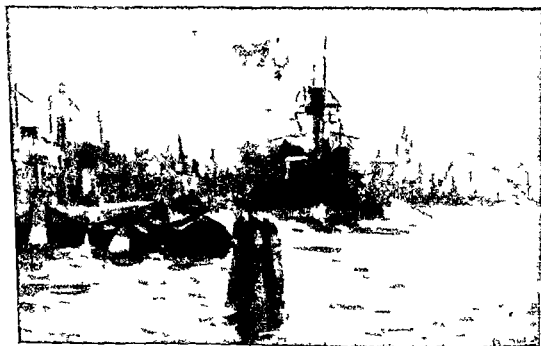
"PORTRAIT EN NOIR"
BY PILADE BERTIERI

The Paintings of Pilade Bertieri

satisfied with what he does arrests his development before it has really begun and if he does not develop his own capacities the limit of his power to convince is very quickly reached—he exhausts his whole stock of knowledge in a burst of youthful exuberance and for the rest of his life he is condemned to repeat himself more and more feebly and inefficiently. Even if he has at the beginning captured the popular position to which he aspired he cannot hope to retain it—his public will not stand by him when they discover that he has nothing more to tell them than they already know by heart.

However there are still some artists who have not in any way yielded to the tendency of the moment—who on the contrary respect the older tradition of pictorial practice and follow it with all sincerity. These artists are the more valuable because they are exceptions to what has become too general a rule and they set a standard of performance which it is well that the public should be encouraged to recognise. They provide the work which will endure while their irresponsible contemporaries are only amusing the crowd and are adding to the sum total of the nation's art nothing which has any possibilities of permanence.

It is because he belongs to this small band of serious students of artistic principles that the paintings of Mr Pilade Bertieri claim special consideration. It is because he is consistent in his effort to attain those qualities of expression and execution which have distinguished the best art of every generation that he deserves to be noticed, and it is because he understands what is expected of the artist who hopes to make a place for himself in the record of the school to which he belongs that he has a right to approval. In nothing that he has produced is there any hint of superficiality—he is always in earnest always trying to use to the utmost the material at his disposal and always concerned to do himself credit both as an observer and a craftsman. Indeed, one of the most decisive merits of his work is its invariable thoroughness. His insight into character is exceptionally acute, his method of realising what he has seen is unusually elaborate, and his effort to attain completeness is remarkably well sustained. Ingenious suggestion and happy accident do not enter into the processes of his art, he is not satisfied unless he has got out of his subject all that it has to offer him and unless he has deliberately recorded everything in it that matters.



THE GIUDECCA VENICE



L'ENFANT A LA BONBONNE
OIL PAINTING BY PILADE BERTIERI

The Paintings of Pilade Bertieri



PORTRAIT OF MISS DE GREY

BY PILADE BERTIERI

But if his method is elaborate its results do not seem laborious. In such paintings for instance as his *Enfant à la Bonbonne*, his *Le Japonais à la Guitare*, and his delightfully vivacious portrait study *The Fur Togue* the first impression received is one of spontaneity and unconventional freedom—it is only when they are examined detail by detail that the strenuous effort which has been applied in the making of them becomes perceptible. But if they are studied, as they should be, with respect for the artist's intentions, it will be easily seen that finish—in the right sense of the word—is their dominant characteristic, and that there is not a touch in them that has not been thought out beforehand and applied with the most scrupulous care. This indeed is the triumph of Mr. Bertieri's practice that despite all its sustained labour and scholarly research it is never pedantic and never wanting in freshness—not often is the art of concealing the mechanism of a craft better illustrated.

That the pursuit of completeness does not narrow the scope of his performance is also evident. The other pictures which are reproduced prove the extent of his capacity quite as clearly as those already mentioned, but besides they show that he can adapt himself at once to the demands made upon him by different types of subjects. How little he is inclined to follow a sort of beaten track in art can be judged from a comparison of the brilliant character study *The Fencing Master* with the monumental portrait of *Canon Raffles*, *Flint*, or by setting the dainty fancy of the portrait of *Miss De Grey* beside the vigorous actuality of the admirable technical exercise *Portrait en Noir*, although in these four canvases the stamp of his personality is not to be mistaken the contrast of manner sets them widely apart. Each one however is logically worked out in the way that suits best the particular motive chosen and each one is carried to just the degree of finish



"CANON RAFFLES FLINT, M A
BY PILADE BERTIERI



"THE FUR TOQUE."
BY PILADE BERTIERI



"CANON RAFFLES FLINT, M.A.
BY PILADE BERTIERI



THE FUR TOQUE
BY PILADE BERTIERI



CHARCOAL STUDY
BY PILADE BERTIERI

STUDIO-TALK

(From Our Own Correspondents)



"THE FENCING MASTER"

BY FILADELPHIEN

that the subject requires to put its pictorial value beyond question. If the painter were not so studious and so observant he could not be so adaptable, it is to the assiduous cultivation of the habit of investigation that he owes his ability to keep each separate picture for which he is responsible in its own appropriate atmosphere.

Men like Mr. Bertieri, in fact, provide the antidote to the poison of those foolish fashions by which the art activities of every period are liable to be disturbed. They prove that an artist can be brilliant without being either extravagant in his ideas or superficial in his methods, and that the most pains taking care in working can be exercised without any fear that the result arrived at will be lacking in vitality or wanting in the power to arrest attention. And the men who, like Mr. Bertieri again, can paint portraits, character studies, and open-air subjects, with equal regard for essentials and equal thoroughness of technical statement, show that the pursuit of pictorial quality neither limits the vision nor cramps the hand. If the young artist led astray by the craving for cheap popularity, would realise that to the regard felt by these men for the very traditions which he affects to despise is due all the excellence that gains acceptance for their work, he might possibly be induced to mend his ways.

A. L. BALDREY

LONDON.—By the death of Sir James Dromgole Linton which occurred at his residence at Haverstock Hill on October 3rd, not only has the Royal Institute of Painters in Water Colours, of which he was President been deprived of a leader whose energetic and whole hearted interest in the Institute's welfare has served to uphold the prestige which this body enjoys among the art societies of the United Kingdom, but British art in general is also a great loser. The deceased artist, who was born in December 1840, became an Associate of the Institute in 1867 and Member in 1870. In 1883, the year in which the new galleries in Piccadilly were opened by King Edward (then Prince of Wales), he was elected Vice-President, and in the following year, on the retirement of Mr. Louis Haghe, he was voted to the Presidential Chair, the honour of Knighthood being conferred on him soon afterwards. Sir James held the office of President until 1898, when he was succeeded by Mr. E. J. Gregory, R.A., on whose death in 1909 he resumed the office. He was held in high esteem not only as a man but as an artist whose practice of the art of water-colour painting was marked by a scholarly appreciation of its pictorial possibilities.

The Royal Institute in common with the Institute of Oil Painters has to mourn the loss of a member by the death of Mr. Arthur G. Bell, who died at Southbourne in September after an illness of some months' duration. Mr. Bell was a son of Mr. George Bell the publisher, and was perhaps best known by his water colour illustrations of topographical books written by his wife, such as "Picturesque Brittany," "Nuremberg," and "The Royal Manor of Richmond," his last work in this direction being in connection with a volume to be published shortly which has for its topic the story of Christchurch, Bournemouth and Poole. An exhibition which the deceased artist held at his studio in Southbourne a few months ago for the benefit of soldiers and sailors blinded in the war realised a substantial sum—over £200.

The casualty lists, with their daily record of lives nobly sacrificed in the great conflict, have within the past few weeks contained the names of three artists who have given evidence of signal ability in the particular line of work they pursued.

Mr B Eastlake Leader who took a commission early in the war and was Captain at the time of his death last month was the son of the veteran R.A. and a landscape painter of mark. Mr Philip Dadd private in the Queen's Westminster Rifles who was killed in France on August 1 had been on the staff of "The Sphere" for a long period and was also a frequent exhibitor at the Royal Academy. He was a nephew of the celebrated Kate Greenaway. Mr Percy Francis Gethin second lieutenant in the Devonshire Regiment who was killed in action at the close of June, is the subject of a memoir in the journal of the Artists Rifles which he joined in November 1914 when he was just over 40 and some of his etchings and drawings are reproduced in this interesting periodical. Mr Gethin was on the teaching staff of the Central School of Arts and Crafts, whither he accompanied Mr Burrage from Liverpool on his appointment as Principal in 1913.

which were lately on view at the Carroll Gallery in George Street Hanover Square, where he had a successful exhibition not long ago.

The statuette illustrated on page 97 made an agreeable impression when on view at the recent Summer Exhibition of the Royal Academy. This attractive and original example of the potter's art is interesting as having been produced on the lines of the old craftsmen the execution from start to finish having been undertaken by the artist himself. It is moreover of interest on account of the combination of processes employed including stained clays, under glaze and over glaze the result being very pleasing in its colour effect. The piece was fired in a reducing atmosphere a process so uncertain in its ultimate results that it is practically impossible to obtain an exact replica of a particular piece. Mr Stanley Thorogood is Superintendent of Art Instruction to the County

The work of Mr Nathaniel Baird member of the Royal Institute of Oil Painters is a familiar feature of exhibitions in London and the provinces, and it is perhaps even better known in America where numerous examples have been acquired for permanent collections. He is equally facile in the oil medium and in water colour and his pictures in both show him to be a highly capable draughtsman with a fine sense of colour. His versatility too is shown in the range of subjects which he handles but if there is one class of subject in which he excels it is the portrayal of horses, and more particularly the rustic types of horse. By birth a Scotsman hailing from the romantic Border region of Roxburghshire he has of late years settled in sunny South Devon. The examples of his work which we here reproduce are some



SUMMER EVENING

PAINTED BY N. J. BAIRD R.O.I.



"AT WHIMPLE, DEVON." WATER-
COLOUR BY N. H. J. BAIRD, R.O.I



'THE BOY' WATER-COLOUR
BY N H J BAIRD, R.O.I

Borough of Stoke-on-Trent, the centre of the great pottery industry

The memorial tablet of which we give an illustration in colour on the opposite page is one of the best things of the kind we have seen of late. Admirably fulfilling its function as a memorial, it is also attractive from the purely decorative point of view. The design is by Mr G P Hutchinson, of the firm of James Powell & Sons, at whose renowned glass works in Whitefriars the execution was carried out by a process with which the name of the firm is closely associated. The term "opus sectile" or cut work used to describe it is of course of ancient origin but as revived and developed by Messrs Powell & Sons the process differs in various particulars from that followed by the mural decorators of antiquity to whom the use of hydrofluoric acid employed in the modern method for eating away the glass to give effect to the underlying layers of gold was of course unknown. Beautiful effects are yielded by this process and many successful results have accrued from it in the shape of monumental and decorative work in churches

though in his own work this convention has not been carried to the extraordinary lengths to which some of the advanced "Cubists" have carried it—indeed in some of the paintings and drawings on view at the Leicester Galleries there was scarcely a trace of it. Its employment, however has undoubtedly been a factor in conveying that 'dynamic' impression which it was the artist's aim to give—especially in the pictures of troops in motion, such as '*Bravo! Road to Ypres*, and *A Column on the March*. It is we think in subjects like these that the artist's geometric method is seen at its best, though we should certainly dissent from the view that by this method only can the aims he professes be attained.





MEMORIAL PANEL IN OPUS SECTILE DESIGNED BY
 G. P. HUTCHINSON, EXECUTED BY JAMES POWELL & SONS.



"CHANSON D'AUTUVNE"

(Glasgow Fine Arts Institute)

OIL PAINTING BY W. A. GIBSON

GLASGOW — The fifty fifth annual Exhibition at the Royal Glasgow Institute of the Fine Arts is specially interesting in many ways. While much of the Art does not rise above the dead level of mediocrity, making it difficult to suggest reasons why it should be so insistently pursued, there are features in the present show both striking and suggestive. There are, for instance, contributions by a promising neophyte, who nine months ago had but contemplated art, without essaying its practice, examples by a dozen of the Glasgow school, in an unfamiliar medium, portraits by two distinguished contemporaries that suggest comparisons, and a score or more canvases that make a visit to the McLellan Galleries well worth while.

While Glasgow is a great centre of war activity, there is little pictorial evidence of fighting at this year's show. A peaceful home devastated by shell burst, a Regiment in action, four "Tommies"

sleeping in a barn, and a khaki clad R A M C officer, that is all. Among the loined works there is the much-discussed portrait of Mr Lloyd George by his talented countryman Augustus E. John, important examples of the art of Josef Israels, Emile Claus, McTaggart, Sargent, Orpen, Walton, Lászlo, Lavery, Lucien Simon, Charles Shannon, Charles Sims, Sir James Guthrie, and George Henry, a rare assemblage of talent surely.

Special interest attaches to a portrait by each of the two last named members of the Glasgow Group: the subject is the same, but in the one case the painting occurred a quarter of a century ago, when the School was beginning to attract widespread attention, in the other the work was done recently, when fame had been firmly established. The Guthrie portrait is pregnant with subtle artistry, it has all the rich charm and maturity of a rare old tapestry, and may well be considered unchallengeable as a contribution to

his method and changed his aim his purpose appears to be to get his effects by the most elemental and natural simplicity. Wells more perhaps than any contemporary, is "out" for sunlight. It is an unqualified boon in the art of a period of gloom, depression and doubt.

Art has been heavily hit in many ways by the war not the least in that many sketching grounds have become prohibited areas. But no artist exhausts accumulated data or half finished canvases in two years otherwise Mr W. A. Gibson's *Chanson d'Automne*, a big French woodland study, would not have been hung. In a gallery rich in many masterpieces the picture compels attention not so much in composition though this is striking, as in quality, it is a picture that will repay study. Two interesting works in tempera are contributed by Mr David Murray, R.A., Mr R. W. Allan, a contributor to the Institute exhibitions since 1878, is represented by one of his inimitable fishing port transcriptions and a large moorland piece, Mr Thomas Hunt by a mountain stream and cattle study in Skye, Mr John Henderson by an early summer landscape. Mr Patrick Downie by a finely rendered Firth of Clyde effect. Mr J. Lawton Wingate, R.S.A., by a poetic pastoral, and Mr Alexander Roche, R.S.A., by an interior, delightfully simple and subtle.

Beyond several charming drawings by Mr Russell Flint, characteristic sketches by Mr F. Cayley Robinson, delightful expressions by Miss Katherine Cameron, clever studies by Mr Dudley Hardy and Mr John Hassall, a delicately rendered seascape by Mr R. B. Nesbet, R.S.A., fine architectural interpretations by Mr A. D. McEchane, there is little in the water colour section to arrest attention.



"THE LADY OF THE CARNATION"
OIL PAINTING BY FRA. H. NEWBERY
(Glasgow Fine Arts Institute)

Exhibits of sculpture, if less numerous than on previous occasions are excellent particularly the work of Mr T. Newburn Crook, R.B.S., whose *Water Lily*, the life size recumbent figure of a young girl obviously just entered on her teens is full of the lithe, winsome grace of youth. The artist's purpose was surely to represent the lily purity and sweet innocence of young girlhood every line and curve, every indicated bone and muscle, the whole attitude and expression, the lights and shadows that almost make up for the absence of colour, combine to make a figure of unmitigated grace and charm. Mr Crook's art is unfamiliar to Glasgow Exhibition frequenters, and further examples of it will be eagerly anticipated by many. The

exhibition, which has still several weeks to run, has proved a welcome relief from the daily anxieties engendered by the war. In stressful times like these the influence of art is all for the best.

J. T.



SERENE AUTUMN

BY KOSAKA SHIDEN

TOKYO—The Meiji Kaigakai recently held its annual exhibition in Ujieno Park. It included among others work of such noted artists as Noguchi Shohin a lady Court artist, Imao-Keinen also a Court artist, Matsumoto Fuko Takashima Hokkai Terazaki Kogyo Kawai-Gyokudo Kosaka Shiden Ikegami-Shuho, and Tanaka Raisho. Marvellous dexterity with the brush was shown in Kogyo's *Snow Landscape* by a single stroke of the brush the further bank of a lake was vividly suggested, the perspective value in the picture—the trees and houses in the foreground and the snow-covered hills in the distance—was lightly yet effectively shown. Gyokusho's *Rin ca sei* also possessed excellent qualities. There was a touch of serenity in Shiden's *Fine Trees in the Moonlight*—the nobility of feeling which he usually expresses in a more elaborate work such as *Serene Autumn* here reproduced. Sakamaki Kogyo who stands pre-eminent in "No" subjects, had *Cormorant Fishing* in which the effect of light on the clear river at night was well painted. Hokkai's sunflowers and oleander Shohin's *Fur Sa es* (bamboo plum blossoms, orchid and chrysanthemum) Fuko's *Daruma* Shuho's geese in autumnal grass Suzuki Kason's *Peonies* Moroboshi Raisho's *Snow Scene* Kobayashi-Gogyo's *Domestic Fowls* Shimazaki Ryuu's *Cat and Sparrow* all possessed commendable qualities. Araki Tanrei's *Landscape* after the impressionistic Sesshyu style Din Katsujyu's *Kemono King Snow* realistic in treatment, and Unno-Bayou's heron standing among reeds in an intense solitude are among other works that attracted considerable attention.

Kogyo one of the leading contemporary artists whose work, such as *Landscape* and *A Singer*, both of which were shown at a previous Mombusho Exhibition has been much admired for his masterly



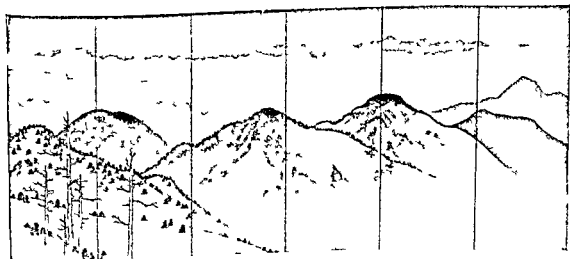
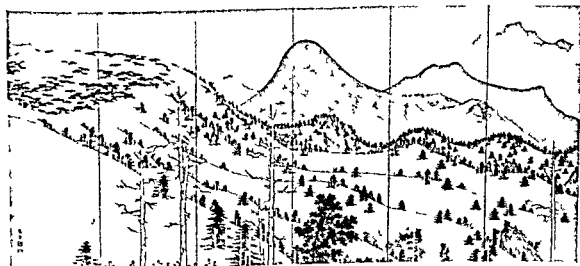
SUNSET ON SNOW

BY MOTO KORYO

An excellent collection of paintings by the Tenrai Cajuku was worthy of notice. This comprised paintings by more than one hundred pupils of Terazaki

treatment of subjects and originality in composition and colour effect. His *Noon Day*, a monochrome drawing shown at this exhibition revealed his dexterity with the brush, but his best work was *Hinkako*, depicting a Chinese Emperor sleeping and the smoke of incense curling up, revealing an apparition of a beautiful woman. Toriya Bunzan's *Sunset* showed some originality of treatment. Michida Kyokuko's *Garden*, in which the Emperor Genso of China and Yohshi were depicted as playing upon the same flute, showed excellent qualities. Kawasaki Ranko's picture showing a group of women out in the field in spring may be counted as the best in her recent work. Yasumi Sado's *May at Arima* was notable for its depth of

feeling. *Spring Verdure* by Kanai Issho, *Peak in Summer* by Ito-Ryugui, *Spring Rain* by Chikui Kohan, *After the Rain* by Kato-Shikakudo, *Sunset on Snow* by Mori Koryo, were much admired. Among other exhibitors of meritorious work mention should be made of Mizukami Taisei, Ishiyama Tahaku, Tonai Kodo, Nara Rokusen and Yamamori Bokuso. Though under the guidance of a single teacher, the exhibits showed a variety of styles and breadth of treatment, suggesting the calibre and resourcefulness of Kogyo, who is generally recognised as one of the three representative artists of present-day Japan, the other two being Takenouchi Seiho of Kyoto and Yokoyama Taikan of Tokyo.



LANDSCAPE A PAIR OF SIX PANELLED SCREENS BY YFRAZAKI KOCYO

The fourth exhibition by the Kokumin Bujutsu Kyokai was held at Takenodai Ueno Park. This association since its organization several years ago by leading artists of the country has been taking an active interest in the art world of Japan. The latest work which it undertook was in connection with the remodelling of the Tokyo School of Fine Arts—an affair which has assumed considerable magnitude claiming the attention of the whole country. In consequence of differences of



THE STARE (PLASTER)

BY S. NAAI TAKEZO

Among wood carvings, Ikeda Yuhachi's *Glass Blower* like Uyeda Naoy's *A Washerwoman*



GLASS BLOWER
WOOD SCULPTURE BY IKEDA YUHACHI



"A WASHERWOMAN"
WOOD SCULPTURE BY UYEDA NAOY

opinion among its members, the association has recently lost a number of its influential adherents but notwithstanding, this its recent exhibition was enthusiastically supported. The display included some prize-winning paintings in the Japanese and European styles and good examples of applied and decorative art, but the chief feature was the sculpture consisting of about fifty pieces.



* ASCENSION
WOOD SCULPTURE BY OGURA UCHIRO

which was shown at a previous exhibition was conspicuous for its bold almost grotesque manner of execution. Ogura Uchihiro's *Ascension* stood prominent both for its size and neatness of



EVE (MARBLE)

BY KITAMURA-SHIKAI

technique. The suggestion of uplifting movement was carried out in the graceful flow of the garments. The sentiment of devotion was well expressed in Ishikawa Kakujis *An Offering*, a half-draped female figure with colour applied to the drapery, and another interesting study of sculpture in wood was Kaihatsu Yoshimitsus *Nagame* a wholly nude figure. As usual Kitamura Shikai excelled in marble: his *Eve* showed remorse in the muscles of her body and his nude female study, with its wonderful composition of lines revealed his talent in marble at its best. The following works in



* OSHUN AND DEMEPT" (CLAY)
BY SHINKAI TAKEKATO

clay are also worthy of mention. Shinkai Takezo's *The Stare*, Tatehata Daimis *An Evening in Springtime*, Asakura Fumio's portrait of a woman and two previously exhibited works *The Sole* and *A Pot*. Shinkai Takekato's *Oshun and Demept* (two well known dramatic characters) and the same artist's *Model* and *Deep Water* showing a different kind of treatment.

The sixteenth exhibition by the Tatsumi Gakai, one of the most influential bodies of artists



NUDE STUDY IN MARBLE

BY KITAMURA SHIKAI

contained paintings in both the Japanese and the European styles sculpture, wood block prints, and etchings. *A Lion Hunter* by Otake Chikuba in a conventionalised form in contrast to the extreme realistic style of painting as seen in his *Sudden Shower*, *Koriachi* by Otake Etsuzo in a dexterous manner, *Lighting Up Time* by Kamoshita Choko, *Lilies* by Shimazaki Ryuu, *Hoto* by Kobayashi Shusei and *Pine Forest Spring* by Yagi Hoshu were among the best pictures. The highest awards were given to Ishizuka Keiko for his *Dancer* and Kato-Shoshu for his *Toothpick Shop*.

Some of the progressive members of the Kensei Kai, an artists' society of long standing with a large membership recently held an exhibition at Take nochi Ujino Park. Among the exhibitors were the following Tokyo artists: Hida Shuzan, Katsuda Sholin, Yamanouchi Tamon, Ozaki Shunan, Hashimoto Kunisuke, Shiozaki Itsuryo, Burin and Kamisaka Shunpo, and from Kyoto Tsuchida Bakusen and Kikuchi Hegetsu who won fame at a recent Nombusho Art Exhibition. There were enough paintings from each artist to show his ideals and manner of procedure, his ability and resourcefulness.

HARADA JIRO

REVIEWS AND NOTICES

The Book of Italy Edited by Raffaello Piccoli, D Litt. Introduction by Viscount Bryce (London: T. Fisher Unwin) 7s 6d net.—The whole civilised world is deeply indebted to Italy, "Magna parens virum, the Torchbearer of Nations" as she is so truly called by one of the distinguished band of writers whose contributions to this volume eloquently testify to the affectionate esteem with which she is regarded in Great Britain, but in no class of the community is the consciousness of that



A MODEL

BY SHIN'ICHI TAKETARO

indebtedness more real than among members of the artist profession. It is fitting therefore that in this "Book of Italy" published on behalf of the Pro Italia Committee in aid of the families of Italian soldiers and sailors domiciled in the United Kingdom and of the Italian Red Cross, art should

be prominently represented, as indeed it is by reproductions of works by leading artists of the modern British School, in addition to a few by Leonardo, Michael Angelo, and some Italian artists of the present day, music and poetry being also represented. The volume, which is produced under the auspices of Queen Elena and is admirably got up, claims a cordial reception from book buyers.

The Poetical Works of John Keats Edited by Laurence Binyon. With a Critical Essay by Robert Bridges, Poet Laureate. Illustrated in colour by Claude Shepperson, A.R.W.S. (London: Hodder and Stoughton) 6s. net.—The Poet Laureate's Critical Introduction, embodying a succinct and masterly analysis of the major poems, "Lindymion" and "Hyperion," together with the Tales, the Odes, the Sonnets, the Epistles and Lyrical Poems, and two dramatic fragments, was written over twenty years ago, but is here reprinted as revised as late as 1914, and the selection of poems included in this volume has to a large extent been correlated with this essay. The text throughout is printed in a beautifully clear type, and the ten illustrations in colour by Mr. Claude Shepperson, in whose art may be discerned a certain spiritual affinity with that of the poet, make a very engaging accompaniment to it.

Fairy Tales by Hans Christian Andersen Illustrated by Harry Clarke (London: George G. Harrap and Co.) 20s. net.—Aubrey Beardsley has left behind many disciples, and that Mr. Harry Clarke must be ranked as one of them is the conviction which is immediately driven home on glancing at the numerous line drawings he has contributed to this volume, and also though not to the same extent, at the colour drawings which appear at intervals. Not one of Beardsley's followers, however, has ever attained his exquisiteness of line, and his art was so essentially the product of his peculiar temperament that emulation of his methods almost inevitably has the appearance of affectation. As applied here to the illustration of Hans Andersen it sometimes leads to rather queer results as where Little Claus, the rustic "who had only a single horse," is shown wearing a shirt with frilled cuffs, a Parisian cravat and trousers of a pattern that would best be described by the heraldic term "lozenge." That Mr. Clarke is a clever draughtsman and possesses a fine sense of colour as well as a good deal of imagination is evident from these illustrations and his work would we think have been more agreeable if his admiration for Beardsley had been less pronounced.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century By C. HOFSTEDT DE GROOT. Translated and edited by EDWARD G. HAWKE. Vol. VI. (London: Macmillan and Co. Ltd.) 25s. net.—Rembrandt and Nicholas Maes share between them this volume of Dr. Hofstede de Groot's catalogue, which, though 'based on the work of John Smith,' is practically a new publication owing to the vast amount of research and revision which has been entailed in its compilation. Rembrandt might have had a volume to himself, for he accounts for nearly 500 pages out of about 640. The information here registered has been brought up to a recent date, and so far as English collections are concerned has been checked and amplified by Mr. Hawke. It is interesting to note that while a good number of the great master's works have left Europe for America, and that in Europe Berlin has shown great eagerness to possess examples, the United Kingdom is still liberally provided with them. We also note with interest that the portrait of *A Young Woman* which was acquired from Sir Hugh Lane by Mr. Max Michaelis to be included in his gift to South Africa, and subsequently returned to Sir Hugh at his own instance on account of suspicion as to its genuineness, is included here as authentic. The work was reproduced in an article on the South African gift in this magazine (May 1913) and the circumstances connected with its return were explained in a subsequent issue (October 1913, p. 62).

Some of the beauties of Hampstead are admirably rendered in eight pencil sketches by Mr. Fred Richards which with letterpress are included in a booklet published in aid of hospitals for wounded soldiers in the borough by the Baynard Press on behalf of the Mayor. The booklet was originally intended as an advertisement for the Underground Railway who after defraying the expense of production placed it at the Mayor's disposal, it is an excellent example of artistic typography and well worth sixpence.

The scheme which has been in operation for more than a year, under the direction of Mr. A. T. Davies of the Board of Education for supplying carefully selected books of an educational character to British citizens interned in the Ruhleben Camp for purposes of study, has now been extended to the British prisoners of war, and those who are in a position to furnish books of the kind desired are invited to communicate with Mr. Davies.

THE LAY FIGURE ON DISCRETION IN DESIGN

'Why are all you art people talking so much about commercial questions just now?' asked the Business Man. 'Is it not rather a new line for you to take up and are such matters any concern of yours?'

Those three queries are easily answered," returned the Man with the Red Tie. 'We are discussing commercial questions because they are intimately our concern, and because they have always been our concern and we are discussing them now particularly because the views of the art workers need to be made especially prominent when all the trade conditions in this country are undergoing a process of revision.'

But the artist is neither a manufacturer nor a trader protested the Business Man "and all the things that happen in the commercial world have nothing to do with him."

'Have they not?' broke in the Art Critic. 'Think again. Surely the artist is affected by everything which changes the commercial conditions in the country in which he lives. Has he no part in the discussions of the business man?'

Oh, he can talk if he likes, laughed the Business Man, 'but when there are so many practical serious problems to be settled his funny little fancies seem rather waste of time.'

Don't you recognise that his funny little fancies will help to settle many of the practical serious problems? demanded the Man with the Red Tie.

Don't you see that he is himself a practical working man with a right to be heard?

'No, I do not,' replied the Business Man. 'The artist supplies only the embroideries of existence in the real facts of life he has no part. The commercial world does not want him.'

There you give tongue to a dangerous delusion," cried the Critic. "If it is true that the art worker supplies only the embroideries of existence it is because you have excluded him from his right share in the real facts and to this exclusion is due the failure of our commerce to hold its own

the Red Tie. 'To them art is always a superfluity and an extra expense!'

"Yes, and if it has become a superfluity it is because the commercial men have made it so," agreed the Critic. 'The manufacturer makes a thing which he thinks will be useful, and then hands it over to the artist to decorate—an extra expense. The artist contends, and rightly, that he ought to handle that article from the very beginning so that its ornamental quality might be not something extraneous but actually part of its usefulness.'

'But how can that be?' asked the Business Man. 'Ornament can only be an embellishment of something already produced, it cannot be one of the initial processes of manufacture.'

'Oh can it not?' returned the Critic. "Consideration for form and respect for material are as essential for the usefulness of an article as they are for its artistic quality, and the thing which is designed well from the beginning will not need any overlaying with ornament to make it a work of art. What you call embellishment is wholly undesirable if the original design of the object is artistically sound."

You cannot make a commonplace object intended for everyday use artistic without increasing the cost of it, declared the Business Man.

Surely everything has to be designed more or less," argued the Critic, 'and a good design does not cost appreciably more than a bad one. The artist who uses discretion in his design keeps always in view the purpose to which the article is to be applied and makes fitness his first consideration. Indeed I believe that what he designed would be less costly to produce because he would perceive instinctively how the material at his disposal could be best applied.'

Ah! There I am with you, exclaimed the Business Man. 'I have no objection to art if it does not add to my working expenses.'

Well I believe that if you encourage the designer to exercise what I call discretion in his designing you will find that commercially you have made a wise move," said the Critic. 'There is no reason whatever why the everyday things which we must have and must use should not be artistically